THE
Repository
OF
ARTS, LITERATURE, COMMERCE,
Manufactures, Fashions, and Politics,

For NOVEMBER, 1812.

VOL. VIII.

The Forty-seventh Number.

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TO OUR READERS AND CORRESPONDENTS.

We earnestly solicit communications (post paid) from the professors of the arts in general, as well as authors, respecting works which they may have in hand. We conceive that the evident advantage which must accrue to both from the more extensive publicity that will be given to their productions through the medium of the Repository, *needs only to be mentioned, to induce them to favour us with such information, which shall always meet with the most prompt attention.*

The Proprietor of the Repository of Arts begs leave to announce to the Patrons of that work, that he has been favoured by an eminent architect, much consulted for his taste in the internal decoration of noblemen's and gentlemen's seats, with a Set of Designs for the Furnishing of a Mansion erected in the Gothic Style. *These designs will appear monthly in the Repository, in a series, comprising the furniture of a library, drawing-room, hall, &c. accompanied with a treatise on the fitness of internal decorations to the general plan of the building. The series will be succeeded with similar designs for the decorations of the cottage ornée, and some practical remarks on landscape gardening.*

It was our intention to have introduced two plates of Rustic Figures *in the present number; but, at the request of many of our subscribers, we have given a perspective View of the New Drury-Lane Theatre.*

In the next number will be inserted a coloured plate, from a beautiful drawing by John Varley, together with two plates of Rustic Figures, *in addition to the other graphic ornaments.*

To our poetical correspondents we are under the necessity of repeating the apology which we made last month; but they may depend on the insertion of their favours as early as possible.

In Horatio's *communication, the puff direct is rather too glaring. In another form it might be admitted into our advertising sheet.*

Several articles of literary information arrived too late for insertion in our present number.

We beg leave to remind such of our Readers as have imperfect sets of the Repository, of the necessity of an early application for the deficiencies, in order to prevent disappointment. Those who chuse to return their Numbers to the Publisher, may have them exchanged for Volumes in a variety of bindings, at the rate of 4s. 6d. *per Volume.*

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Repository

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—————The suffrage of the wise,
The praise that's worth ambition, is attain'd
By sense alone, and dignity of mind.

ARMSTRONG.

CONVERSATIONS ON THE ARTS.—By JUNINUS.

(Continued from p. 192.)

MISS EVE. Suppose you tell me something about the other humorous designers in your list. Do you know any thing of Loutherbourg?

Miss *K.* Your mention of Loutherbourg reminds me of an old woman who one day shewed me and my aunt some pictures in the country at Saltram. "That there picture above the chimbley," said she, "is the worrying of *Acton* by his own dogs, who took him for a deer; painted by Miss *Angelica Cockney*. On the right is a portrait of my Lord's grandmother, by *one Dyke*. On the left is my late Lady, by Sir *Joseph Rowlandson*, who was born at Plympton. That landscape near the door is painted by *Leatherbag*. The Holy Family by *Ralph Hall*, cost five hundred guineas. This here hunting the wild beastesses is by *Robbins*, and that there little piece by *Gilbert Durer*."

Their Majesties some years since passing through the place *incog.* and being desirous of viewing this collection, stopped, and were highly amused by the misnomers of this old hospitable housekeeper, who took them for a private gentleman and his wife. Proceeding with her explanations, "That there," said she, "is a whole-length of his most gracious Majesty King George the First; and that is his Majesty King George the Second." The king and his consort were highly delighted; and the queen, patting her good-natured husband on the shoulder, continued, "And this is a whole-length of his Majesty King George the Third."—But you were asking about Loutherbourg.

Philip James de Loutherbourg, R. A. etched many humorous prints for his amusement from his own designs, drawn with great taste. He was born, in the same year with our king, at Strasburg, in Alsace: his father was a miniature-painter. He was pupil to Boucher and Casanova, and master to the late Sir Francis Bourgeois. Jack Bannister, the actor, studied some time under Loutherbourg, intending, in his early youth, to follow the profession of painting. Henderson, Parsons, John Palmer, Pope, and some other first-rate theatrical performers, seem to have had the same views, and evinced no inconsiderable talent for the arts.

Loutherbourg was engaged by Garrick to design and conduct the painting of the scenes at Drury-Lane Theatre, in which he eminently excelled; also in raising storms of thunder, lightning, wind, rain, &c. as in the *Tempest*, *King Lear*, and *Macbeth*. He also produced very brilliant moonlights, as in *Romeo and Juliet*, *the Merchant of Venice*, &c. After this Loutherbourg contrived a curious exhibition, for which he engaged Mrs. Baddely, whose vocal powers greatly heightened the entertainment, which chiefly consisted of a grand display of scenic magnificence. This circumstance is mentioned by Mrs. Steel in her *Memoirs of Mrs. Baddely*. In this piece was represented the approach of evening; sunset; the rising of the moon, which after some time passed under a dark cloud; also of the stars; then rain and wind; distant thunder and the approaching storm; thunder and lightning, which passed off by degrees, and the whole became obscured in midnight darkness. Then followed the gradual coming-on of morning; the dawn of day; the amber tinge, the small, rosy, dappled clouds, and the beautiful gradations which sometimes precede the appearance of the sun; then the rising of that luminary, which Milton characterizes as

> Rob'd in flames and amber light;
> The clouds in thousand liveries dight:
> While the ploughman near at hand
> Whistles o'er the furrow'd land,
> And the milkmaid singeth blithe,
> And the mower whets his scythe,
> And the shepherd tells his tale
> Under the hawthorn in the dale.

Then were exhibited various rural employments—the ploughman, the milk-maid, the mower, the girl at her spinning-wheel, the country waggon with the team and bells, hay-making, the shepherd and shepherdess, &c.; while the birds, those winged musicians, warbled their early, sprightly notes, intermingled with the sound of the huntsman's horn. These various scenes are surveyed by the contented peasant and his family at his cottage door.

Miss *Eve*. This contented cottager brings to my mind the following passage of one of our poets:

> —Life's but a short chace, the game Content,
> Which most pursued is most compell'd to fly;
> And he that mounts him on the swiftest hope,
> Shall often run his courser to a stand;
> While the poor peasant, on some distant hill,
> Undanger'd and at ease, views all the sport,
> And sees Content take shelter in his cottage.

Miss *K*. Loutherbourg was, like other men of genius, somewhat eccentric. A few years ago, it is said, he undertook to cure incurable complaints. There is a caricature that ridicules this pretension. The scene of the print is laid at his house

at Hammersmith - Terrace. Some persons who have come for relief, are sitting on a bench in the background, one without his head, and others afflicted with losses equally severe. The principal figure is Pitt, who is brought in closely wrapped up for the gout; on which the painter declares, that he is a patient beyond his art to cure, and that he could as soon animate the canvas as make a man of William Pitt.—His *Storm* by Smith; his *Siege of Valenciennes* by Bromley; *the Battle of the Nile*; and *Admiral Duncan's Victory over the Dutch Fleet*, by Fittler, are some of the most capital plates that have been engraved from his pictures. Bartolozzi has engraved several, so have Picot and Byrne. He has made many designs for books, above fifty for Macklin's Bible alone. His landscapes are generally a wild nature, somewhat in the manner of Salvator Rosa; and his figures have often a sort of strut like Callot's: his cattle have not the look of those of this country, and his bulls are said to be all buffaloes; yet he is one of the best artists in his way. But his humorous designs cannot rank with those of the successful candidates; nor is it to be supposed that he imagined they could. His large plates, *Summer and Winter*, by Picot, may be classed as humorous designs; above one hundred others are to be met with.

Mrs. Loutherbourg passed a few years ago for one of the most beautiful women in this country. Her portrait, published about 1776, is a small print in stipple by Scoroudoomoff, inscribed *Zara*. In the picture of *Winter* he has introduced his own figure, Mrs. Loutherbourg, her sister, Picot the engraver, and the Russian artist just mentioned.

I could relate many eccentricities of this man of genius, but will confine myself to two instances:—One day when he was painting, he observed his footman driving a poor half-starved cat out of the area. He immediately called out, "John, bring that cat back."—"He was stealing a piece of meat, sir."—"Then he is hungry and you must feed him." —"Sir, he has got the mange."— "Then the animal has a double claim on our commiseration. Bring him back, and you must feed and cure him too—and when he is cured, let me see him. I have an excellent receipt to cure that complaint."

On an other occasion, he was painting a snake pursuing a traveller, and could not please himself in regard to the attitude. He rung the bell for John, and on his appearance immediately caught him by the collar. The footman started back. "Your attitude is excellent," cried his master: "that is all I wanted."

Indeed, the intercourse with nature which Loutherbourg and other first-rate painters are in the habit of keeping up, is one great cause of their superior merit. Can it be supposed that an artist can paint from fancy a wild, romantic nature, in so good a style as if he were to select from the scenes about the Devil's Cave in the Peak and Eldon Hole, in Derbyshire? These Loutherbourg often copied. The foamy horrors of the ocean he painted from the ocean itself, and pursued the same method in all the other departments. This method not only contributes greatly to improvement, but also renders the works of a painter

extremely meritorious. A painter should also avail himself of what the best works of the best masters can supply; he should artfully borrow, parody, &c.; he should consider, when at work, how the greatest masters in the department on which he is employed would select their objects in such a piece; and in colouring, what colours they would use in their lights, half-tints, shades, and reflexes. This he should learn by observation on their works, and not trust to the caprices of an unscientific fancy, for this will fail.

'Tis the same with actors. The first-rate actors study much from pictures, prints, statues: hence in a great degree their merit. From these they may learn dignity, grace, appropriate expression, dress. The best book which has been written on dancing, and has been so highly complimented by Voltaire, says, that the best ballet-masters are those who are never employed, meaning the best painters; that the ballet-masters in general understand scarcely any thing of composition—how a number of figures should be thrown into groups—how they should sustain each other—and how there should be a subordination in exertion, dress, &c. according to their importance. Inferior actors and ballet-masters should reflect on this; the former may extremely improve themselves by adopting appropriate attitudes from the best productions of art; and the latter should study composition, in a great measure, like an historical painter.

Miss *Eve*. I have seen this principle adopted in some of the minor theatres with good success. I have often passed three or four hours in an evening at the Royalty Theatre, Wellclose-square, where a Miss Solomons, a Miss Da Costa, and myself have frequently occupied the stage-box. I have seen Mrs. Astley in *Fair Rosamond*, exactly in the attitudes of some figures which I have by Fuseli and other masters, which she had evidently copied. I have seen their spirits in the *Castle Spectre* and other pieces, precisely copied from West's Spirit in the *Witch of Endor*, muffled with drapery; and in the last scene of the *Death of Captain Cook*, all the figures are arranged exactly in the same manner as in that celebrated composition of the above artist, the *Death of General Wolfe*, which very much contributes to its excellence. Managers, actors, and dancers, as you observe, should think of this. It presents an inexhaustible source of instruction, and in a great degree shews inferiors why others so far excel them. Dancers, in particular, who would acquire grace, should think of Hogarth's gentle, winding line. A straight line is stiff; a gentle, winding line, though without any apparent figure, looks almost like a graceful dancer. Thus the theatre may thunder with applause, John Bull may roar with delight at an excellent attitude, but the credit of it frequently belongs more particularly to the antique, to Michael Angelo, Raphael, Parmegiano, Corregio, Guido, Carlo Dolce, Fuseli, or some other great master, from whom it was copied. But this is not seen by one in a hundred.

Miss *K*. Addison, Hawkins, Hull, and some others, have chosen the interesting story of the *Fair Rosamond* as the subject of their pens.

Miss *Eve*. Addison's opera of

Rosamond was set to music by Mr. Clayton, after the Italian manner, in 1706; and since that, in a superior style, by Dr. Arne, brother to Mrs. Cibber, the celebrated actress. There is an old song on this subject, which I am learning.

Miss *K.* Can you repeat it?

Miss *Eve.* I have but just begun to learn it. These are the two first stanzas;

When as King Harry rul'd this land,
The second of that name,
More than his queen he dearly lov'd
A fair and comely dame:
Most peerless was her beauty found,
Her favour and her face;
A sweeter creature in this world
Could never prince embrace.

Her crisped locks like threads of gold
Appear'd to each man's sight;
Her sparkling eyes, like orient pearl,
Did cast a beauteous light;
The blood within the crystal cheeks
Did such a colour drive,
As though the lily and the rose
For mastership did strive:
Yea Rosamond, fair Rosamond, her name was called so,
To whom the dame Queen Eleanor did prove a deadly foe.

Then follows a description of her bower at Woodstock, and the clue of thread.

See what a beautiful rainbow appears in the darkened east!

Miss *K.* Yes, and it makes a brilliant semicircle about the tree on which my Romeo sits. This cat often furnishes me with a sublime design. An artist such as Loutherbourg would take notes of the colours of this luminous rainbow, and endeavour to imitate it in a picture.

How Romeo seems to enjoy his situation! The immortal Chatterton has written some sublime poetry on the Death of a Cat.

Miss *Eve.* Can you repeat it?

Miss *K.*

Haste, haste, ye solemn messengers of night,
Spread the black mantle on the shrinking plain;
But, ah! my torments still survive the light!
The changing seasons alter not my pain.

Ye variegated children of the spring,
Ye blossoms blushing with the pearly dew,
Ye birds that sweetly in the hawthorn sing,
Ye flow'ry meadows, lawns of verdant hue,

Faint are your colours—harsh your love-notes thrill;
To me no pleasure nature now can yield,
Alike the barren rock and woody hill,
The dark brown blasted heath and fruitful field.

Ye spouting cataracts, ye silver streams,
Ye spacious rivers whom the willow shrouds,
Ascend the bright-crown'd Sun's far-shining beams,
To aid the mournful tear-distilling clouds.

Ye noxious vapours, fall upon my head;
Ye wreathing adders, round my feet entwine;
Ye toads, your venom on my footpath shed;
Ye blasted meteors, upon me shine.

Ye circling seasons, intercept the year;
* * * * * * * * * * * *
Ye loud tempestuous billows, cease to roar,
In plaintive numbers through the valleys stray.

Ye verdant-vested trees, forget to grow,
Cast off the yellow foliage of your pride;
Ye softly trickling rivers, cease to flow,
Or swell'd with certain death and poison, glide.

Ye solemn warblers of the gloomy night,
That rest on lightning-blasted oaks the day,
Through the black mantle take your slow-pac'd flight,
Rending the silent woods with shrieking lay.

Ye snow-crown'd mountains, lost to mortal eyes,
Down to the vallies bend your hoary head;
Ye livid comets, fire the peopled skies—
For——Lady Betty's Tabby Cat is dead!

Miss *Eve.* This is sublime and humorous.

Miss *K.* Here is an African anecdote that seems to possess the same qualities:—

"A few years ago, immediately after the shock of a tremendous

earthquake had alarmed the inhabitants of Grenada, the conversation at the table of the governor turned upon the latent occasion of the above phenomenon. After each of the company had ascribed it to a different cause, a negro-woman was asked her opinion on the subject. She replied, she thought that the great God was then passing by, and that the earth made him a curtesy."

Miss *Eve*. I am fond of sublime description. Will you repeat something more by Chatterton?

Miss *K*. Here is Chatterton's *Ethelgar*.

"'Tis not for thee, O man, to murmur at the will of the Almighty. When the thunders roar, the lightnings shine on the rising waves, and the black clouds sit on the brow of the lofty hill; who then protects the flying deer, swift as a sable cloud tossed by the whistling winds, leaping over the rolling floods to gain the hoary wood, whilst the lightnings shine on his chest and the wind rides over his horns? When the wolf roars terrible as the voice of the Severn, moving majestic as the nodding forests on the brow of Michelstow; who then commands the sheep to follow the swain, as the beams of light attend upon the morning? Know, O man, that God suffers not the least member of his work to perish, without answering the purpose of its creation. The evils of life with some are blessings, and the plant of death healeth the wound of the sword. Doth the sea of trouble and affliction overwhelm thy soul, look unto the Lord; thou shalt stand firm in the days of temptation as the lofty hill of Kinwulf. In vain shall the waves beat against thee; thy rock shall stand—comely as the white rocks—bright as the star of the evening—tall as the oak upon the brow of the mountain—soft as the showers of dew that fall upon the flowers of the field.

"Ethelgar arose the glory of Exanceastre. Noble were his ancestors as the palace of the great king. His soul with the lark every morning ascended the skies, and sported in the clouds, when stealing down the steep mountain wrapt in a shower of spangling dew. Evening came creeping on the plain, closing the flowers of the day, shaking her pearly showers upon the rustling trees; then was his voice heard in the grove, as the voice of the nightingale upon the hawthorn spray. He sung the works of the Lord. The hollow rocks joined in his devotion; the stars danced to his song; the rolling year, in various mantles drest, confessed him man. He saw Egwina of the vale: his soul was astonished as the Britons who fled before the sword of Kenric. She was tall as the towering elm; stately as a black cloud burst into thunder; fair as the wrought bowels of the earth; gentle and sweet as the morning breeze; beauteous as the sun; blushing as the vines of the west: her soul as fair as the azure curtain of heaven. She saw Ethelgar—her soft soul melted as the flying snow before the sun. The shrine of St. Cuthbert united them: the minutes fled on the golden wings of bliss. Nine horned moons had decked the sky when Elgar saw the light. He was like a young plant upon the mountain, or the sun hidden in a cloud. He felt the strength of his sire, and swift as the lightnings of heaven, pursued the wild boar of the wood. The morn awoke the sun,

who, stepping from the mountain's brow, shook his ruddy locks upon the shining dew. Elgar arose from sleep; he seized his sword and spear, and issued to the chace, as waters swift falling down a craggy rock: so raged young Elgar through the wood. The wild boar bit his spear, and the fox died at his feet. From the thicket a wolf arose, his eyes flaming like two stars; he roared like the voice of the tempest: hunger made him furious, and he rushed like a falling meteor to the war, like a thunderbolt tearing the black rock. Elgar darted his spear though his heart: the wolf raged like the voice of many waters, and seized Elgar by the throat, whose spirit sought the regions of the blest. The wolf died upon his body. Ethelgar and Egwina wept; they wept like the rains of the spring. Sorrow sat upon them as black clouds upon the mountains of death; but the power of God settled their hearts.

The golden sun arose to the highest of his power; the apple perfumed the gale, and the juicy grape delighted the eye. Ethelgar and Egwina bent their way to the mountain's side, like two stars that move through the sky: the flowers grew beneath their feet; the trees spread out their leaves; the sun played upon the rolling brook; the winds gently passed along. Dark, pitchy clouds veiled the face of the sun; the winds roared like the noise of battle; the swift hail descended to the ground; the lightnings broke from the sable clouds, and gilded the dark brown corners of the sky; the thunder shook the lofty mountains; the tall towers nodded to their foundations; the bended oaks divided the whistling wind; the broken flowers fled in confusion round the mountain's side: Ethelgar and Egwina sought the sacred shade. The bleak winds roared over their heads, and the waters ran over their feet. Swift from the dark cloud the lightning came; the skies blushed at the sight. Egwina stood on the brow of the lofty hill, like an oak in the spring. The lightnings danced about her garments, and the blasting flames blackened her face: the shades of death swam before her eyes, and she fell breathless down the black steep rock. The sea received her body, and she rolled down with the roaring water.

Ethelgar stood terrible as the mountain of Maindip. The waves of despair harrowed up his soul, as the roaring Severn plows the sable sand: wild as the evening wolf, his eyes shone like the red vapours in the valley of the dead. Horror sat upon his brow; like a bright star shooting through the sky, he plunged from the lofty brow of the hill, like a tall oak breaking from the roaring wind. St. Cuthbert appeared in the air; the black clouds fled from the sky; the sun gilded the spangled meadows; the lofty pine stood still; the violets of the vale gently moved to the soft voice of the wind; the sun shone on the bubbling brook. The saint, arrayed in glory, caught the falling mortal; as the soft dew of the morning hangs upon the lofty elm, he bore him to the sandy beach, while the sea roared beneath his feet.—Ethelgar opened his eyes, like the grey orbs of the morning folding up the black mantles of the night. 'Learn, O man!' said the member of the blessed, 'to submit to the will of

God. He is terrible as the face of the earth when the waters sunk to their habitations, gentle as the sacred covering of the rock, secret as the bottom of the great deep, just as the rays of the morning. Learn that thou art a man, nor repine at the stroke of the Almighty, for God is as just as he is great.' The holy vision disappeared as the atoms fly before the sun. Ethelgar arose and bent his way to the college of Kenwelken, where he flourishes as a hoary oak in the wood of Arden."

JUNINUS.

PLATE 29.—GEORGE-STREET, HANOVER-SQUARE.

IN looking up this street we have a view of the noble portico of St. George's church, the lofty houses on each side, the intervening space widening as it approaches Hanover-square; across which is seen the elegant mansion of Lord Harewood; and through the vista of Harewood-place, in pleasing perspective, appears Cavendish-square, with the handsome stone-fronted houses, with their pillars and pediments rising above the equestrian statue of the Duke of Cumberland. This rich assemblage of architectural objects, combined in one *coup d'œil*, places the spot amongst the most admired for pictorial effect in our extensive metropolis.

The extraordinary increase of buildings within the last forty years, has left Cavendish-square, then insulated, and commanding an uninterrupted view of Hampstead, Highgate, Kilburn, Harrow, and a great sweep of country north of London—an inland boundary to an extensive city of noble streets. Indeed, so wide was Cavendish-square considered to be from the then fashionable part of the town, that when the late Lord Torrington purchased one of the stone houses there, then newly finished, his friends facetiously bade him adieu, as he " " left them to retire into the North."

The houses in some parts of George-street, and to the left turning of Hanover-square, are much admired for the brick-work; and that of the late Lord Palmerston, now in the occupancy of the Duchess of Brunswick, is considered the finest specimen of brick-work which the metropolis can shew. George-street has been inhabited by many noble and illustrious persons:—Dr. Lowth, late Bishop of London here wrote his pious and learned Commentary upon Isaiah and other of the Prophets. Mr. Heaviside, the celebrated anatomist and physiologist, has here erected his noble museum, containing a vast collection of preparations, &c. illustrative of comparative anatomy and other branches of physics; together with many choice specimens of natural history, particularly of the serpent tribe; a valuable collection of books and drawings upon various sciences, and many rare curiosities of art. This museum is admirably arranged, and was, one evening in each week during the winter season, for several years, with a spirit of munificence highly creditable to the proprietor, thrown open to the public, as a scientific conversazione, and was attended by persons of the highest rank and talents of this and every enlightened country.

In this street resided for many years Shelley, the celebrated miniature-painter, whose finest works upon ivory have deservedly raised him a lasting reputation as a professor of that elegant branch of art. The great patronage which he experienced for many years, enabled him to acquire a handsome fortune. Few professional men had the felicity that attended this artist; the urbanity of his manners and social disposition rendered his table, like that of his admired patron, Sir Joshua Reynolds, the center of an extensive acquaintance. He was respected and beloved: his liberality made him worthy of his good fortune, for suffering merit ever found in him a munificent friend. Earl Cowper has here a valuable collection of pictures by the painters of the Italian, Venetian, Flemish, and Dutch schools, and a very fine family picture by Sir Joshua Reynolds.

George-street has furnished to the world its share of graphic works. In this street Copley painted his *Death of Lord Chatham*, and the memorable picture of the *Destruction of the Spanish floating Batteries before Gibraltar*. Here Sir William Beechy and Phillipps produced many of their finest works. Tresham long studied here; and Garrard on the same spot executed his sculptural imitations of animals, which he exhibited in his gallery, forming a collection of models, that have raised him, in this department, to a competition with the greatest statuaries of Greece. Here Pyne produced his *Microcosm*, and Hill his invaluable work of *Etchings of Animals*. Mr. Bryan, in his gallery here, for some years, exhibited for sale the finest paintings of the old masters, which he imported from the Continent at a vast expence: and to perpetuate the Attic character of this street, Peter Coxe has erected his extensive premises for the reception and sale of collections of pictures and other works of art, which have already brought together the whole of the dilletanti, the amateurs, and artists of our day. The improved alterations of his house, together with the adjoining continuity of his premises, have added much to the architectural appearance of this street.

OBSERVATIONS ON THE RISE AND PROGRESS OF PAINTING IN WATER COLOURS.

There is some ground for presuming, that the Crusaders, on their return to Europe from their expedition to the Holy Land, amongst the many other new arts that they acquired during their residence in Asia, and imported into their respective countries, included that of painting in water colours; and it is probable that we owe to the ingenuity of the monks the praise of perpetuating that species of art. The limnings and illuminations that adorn the many ancient missals in the Royal Library of France, and those which have been preserved in this country from the wreck of the mental treasures so wantonly scattered or destroyed at the dissolution of the monasteries, prove that this art was much cultivated subsequent to the Crusades. The curious illumined roll of the Earls of Warwick preserved in the library of the Heralds'

College of Arms, in Doctors' Commons, painted by Rous, the monk of Guy's Cliffe, containing a great number of portraits in the costume of the time, may be instanced as a choice specimen of the state of this art in that early period. It is probable that the herald-painters contributed to the improvement of this species of painting, and that it was much cultivated in the reign of Edward III. Heraldry in this reign received the highest polish, and every family of distinction made a display of their emblazoned coats of arms: indeed, so many families were classed amongst the gentry in this reign, that Surroy and Norroy, with their assistant heralds, had full occupation in the different parts of England to regulate the emblazoning of arms, and to prevent the encroachment of pretenders to armorial bearings. So much has water-colour painting owed to the herald-painters, that, until within the last half century, with the exception of miniature, the best specimens of this art have been confined to the emblazoning of arms, as the works of Sarney, of Sharpe, and of many others upon vellum will evince.

Nothing, however, had been effected in water colours, worthy of admiration as works of taste, until the reign of Charles I. when Isaac Oliver and Cooper caught the fine feeling of Vandyke and other celebrated foreign portrait-painters in oil, who were invited to practise here, under the patronage of that enlightened prince, and imitated the splendour and beauty of their works in miniature with colours prepared with water and gum. Since that period has miniature-painting been practised by many artists with various success, until it has again shone forth in our day with additional lustre. The works of Cosway, Shelley, Smart, Chalon, Robertson, Wright, Saunders, Comerfort, and many others, for splendour of colour, richness of effect, and all the desiderata of miniature-painting on ivory, have raised this art above comparison with their predecessors of every age and country.

Paintings in water colours, as performed by the British artists of the present school, however, may be almost considered as a new art, wherein the colouring and the effect are represented by bold and even masses, and the execution is not limited, as heretofore, to a feeble manner, nor the dimensions of a picture confined to the superficies of a few inches.

In speaking of this art, it must be understood to apply to painting with pigments prepared with gum, in contradistinction to painting in distemper, or body colour, where the pigments are mixed with size and compounded with white. This species of painting was known to the ancient nations, and was practised by the Italians and others many centuries prior to the discovery of painting in oil. The celebrated Cartoons by Raphael were painted in distemper, as also many works by Sebastian and Marco Ricci, the landscapes of the late G. Barrett, R. A. Laporte, and other artists of celebrity. But these works, however meritorious for drawing, expression, execution, or design, are deficient in those excellencies that were produced by the invention of painting in colours prepared with oil; namely, transparency and depth of tone. The modern art of painting in water colours emulates

the transparency of oil, and calculating its power from the highest degree of light to its deepest degree of shade, may almost vie with that mode of painting in extent of scale. Body colour, or distemper painting, on the contrary, will of necessity always remain opaque.

It must be allowed, that Titian, Paolo Veronese, Rubens, and others of the ancient painters, occasionally used water colours prepared with gum, for washing their penned outlines, or first thoughts made upon paper, for the arrangement of their designs; and had these great artists condescended to pursue the practice further, there is little reason to conclude it would have been left for the artists of the eighteenth century to have discovered the capacities of colours so prepared. But however highly or deservedly valued these studies may be, they cannot but be considered as mere sketches, or slight memoranda of colour; nor can it be supposed their authors were capable of doing more, from the little attention they paid to the manner of laying their washes, or from the crudeness and abruptness of their teints.

The most successful experiments to overcome the desiderata of this new art were made by the late Paul Sandby, R. A.; namely, the laying of even washes of transparent water colours upon paper of large dimensions. His surmounting that difficulty opened the way to every subsequent improvement. This intelligent artist commenced his studies at a period when the fine arts were in the most inauspicious state, being but little understood, and still less regarded.

Sandby made himself acquainted with the principles of linear perspective, a science that had been but little attended to by the artists of his time; and applied that knowledge with much success to his delineation of the towns, cathedrals, castles, and other architectural objects which he drew with his faithful pencil, in England, Scotland, Wales, and Ireland. Indeed, he was the first English artist who made correct topographical views, some of which were selected with no inconsiderable degree of judgment.

Here we may lament that Hollar was not equally skilled in the art of perspective; had he possessed that knowledge, what beautiful and interesting works of the topography of his time should we have had to contemplate! He lived in an age when London and its environs afforded an ample field for the exercise of the pictorial talent, as it related to architecture: had the fidelity and industry of his pencil been directed by that taste which proceeds from a knowledge of perspective, we should have been acquainted with the picturesque character of London previous to the great fire, as well as we are with Antwerp, Amsterdam, Leyden, and many other great cities and towns, from the pencils of Vanderheyden, Storck, Steenwick, and others of the Flemish and Dutch masters. It must ever be lamented, that no artist skilled in topographical representations, appeared in the British metropolis, until the period of its Gothic splendour had passed away.

The talent of Sandby was not confined to the representation of architectural designs: he studied the beauties of nature, and was intimately acquainted with the gene-

ral character of forest and other trees: the beech and the oak he drew with a masterly hand; and when past the age of seventy, made his finest drawings of the woody grandeur of Windsor Great Park: these, however, he principally painted in body colours.

This venerable artist practised for more than sixty years, and had the felicity to see, in a third generation, a superstructure raised upon the foundation which he laid, that is the admiration of the world, and which, it is hoped, will remain a lasting monument to his memory.

The character of Sandby's drawings was injured by his adherence to a penned outline, even after he saw the beautiful works of others who exploded that erroneous practice: his colouring was generally cold, and his shadows were usually made with Indian ink. This fault has prevailed in the works of all those who have delighted in a strong outline; a custom that is entirely at variance with nature, and which forbids the union of richness of colour with tenderness of effect.

Hearne improved greatly upon the manner of Sandby; his drawings were more highly wrought, his views were selected with superior taste, and his light and shadow were truer to nature. He was the first professor of this new art who united the most careful finishing of the detail of his architecture, with a due attention to the general effect. He substituted for Indian ink a fine grey teint for the shadows, and opposed thereto a pleasing warm hue; and by a judicious blending of the two, produced great harmony. Hearne's drawings are justly admired for their chaste effect and topographical accuracy. The work of *Antiquities of Great Britain*, engraved by Byrne, Landseer, &c. from the drawings of Hearne, is of unrivalled excellence.

Cozens contributed his share of talent to the advancement of this art: his *Views in Italy* evince great feeling, are replete with the knowledge of aërial perspective, and beautifully describe the extensive scenery of that country. His style, however, was slight, and the foregrounds of his subjects wanted depth and force. What he most excelled in was, the early effects of morning, or the sober hues of approaching evening twilight. The works of this master are become scarce, and are very highly and most justly valued.

Smith was the first artist who attempted to unite depth and richness of colour, with the clearness and aërial effect of Cozens. He studied the paintings of Claude de Lorraine, Poussin, and other eminent Italian artists, with great attention, and thereby rendered himself master of the principles of his art. Thus prepared, Smith made excursions amidst the beautiful, the wild, and the grand scenery of Italy, and explored those classic regions that had been trodden by the painters whose works he had recently contemplated: here he made studies in colour of the effects of nature, and acquired that power which raised him much above his competitors. Splendour of colour and richness of effect had not yet been exhibited by any professor of his department; the richness of Smith's hues surprised and delighted every lover of the art. Indeed, it may with truth be said, that with this artist the first epoch of painting in water colours originated.

(To be continued.)

THE MODERN SPECTATOR.

No. XX.

Aliena negotia centum.——Hor. *Sat.* vi. l. 2.
A croud of petitioners.

I have been informed, from an authority which will not admit the shadow of a doubt, that a late Lord Chancellor, within a week after his appointment to that high office, received upwards of three hundred letters, the greater part of which contained solicitations, on behalf of the writers or others, for some or other of those favours which his high situation and extensive patronage might enable him to bestow. The learned lord was too well acquainted with good manners and the decorums of high life, to let them pass unanswered; he therefore ordered, every morning, a certain number to be brought him; by which means, in a stated time, he returned answers to those numerous applications, without interfering with the weighty business which daily claimed his most serious attention.

Without presuming to compare myself to a Lord High Chancellor, I really find myself in a similar predicament: for I can no more attend to those who favour me with their correspondence in one month, than he could in one day. His lordship could, I doubt not, assign many very powerful reasons for the great number of letters which he, from time to time, saw on his library table; and I have every reason to presume, that the great variety of communications which are transmitted to me, originates in the great popularity and extensive distribution of the publication in which I possess the privilege of inserting them. A certain degree of self-interest, hough differing in its nature and objects, influenced his lordship's correspondents in the day of his power, and add to my importance in the zenith of mine.

I shall now proceed according to the successive dates of the papers transmitted; and if any writers feel dissatisfied at this casual preference, they must blame themselves for not having sent their communications to me at an earlier period.

Mr. Spectator,

There is a sentiment in Mr. Colman's admirable comedy of the *Jealous Wife*, with which I am not a little pleased, as it indicates not only a benevolent heart, but a sound understanding. Harriet, reproaching young Oakley on his fondness of the bottle; the lover, forcibly struck with the justice of the reproof, exclaims—that were all ladies alike attentive to the morals of their admirers, a libertine would be an uncommon character.

Indeed, a very superficial view of the sexes will convince our understanding, that the behaviour of the one depends so entirely upon the opinion of the other, that, were either of them to engage seriously and actively in the business of reformation, the amendment of both would be easily effected; and those virtues would be immediately cultivated

through the prevalence of fashion, which neither the force of conviction, the dread of temporary misfortune, nor the threats of religion, are now sufficient to steal upon our practice, even while they engage our veneration.

I have been insensibly led into this subject, by the perusal of an author in which I have found such an admirable lesson to the sex, on account of this unhappy approbation with which the best women too frequently honour a profligate lover, that I have thought it a duty to transcribe it, for the benefit of your lovely and amiable readers.

It is a common question, though founded on a very false principle—Do not reformed rakes make the best husbands? Strange as it may appear, I have heard it asked by a virtuous woman; though I could scarcely refrain from enquiring of her, How long, with feelings and propensities which dictated the question, might it be expected that she would retain that character? In that particular instance she did continue to be a virtuous woman, but she married a rake, who belied the proverb, and she became a wretched one.

I will not wound the ear of modesty, by drawing minutely the character of a rake; but be it what it may, I will go so far as to suppose, that a man of this character is actually reformed so far, as to treat the woman whom he marries with tenderness and fidelity; and that he gives up the society of his old companions, so far, at least, as not to suffer them to interfere with, or withdraw his attention from her. It may be possible, and virtue will have cause for rejoicing whenever it happens. It is certainly the best atonement he can make for his former misconduct. But now, let me ask, without any regard to the opinions of the world, which is most desirable, in point of sentiment, as well as of that respect which young women owe to themselves, to their friends, to their sex, to order, rectitude, and honour, the pure, unexhausted affection of a man, who has not by intemperance and debauchery corrupted his principles, impaired his constitution, enslaved himself to appetite, contributed to embolden guilt, or to harden vice; who never laid snares for beauty, never betrayed the innocence that trusted in him, never injured female reputation, disturbed the peace of families, defied the laws of his country, or set at nought the prohibitions of religion; which, I add, is the most desirable, the affection of such a man, or the preference of one who has probably committed all these things, and certainly a large portion of them, and who has little, if any thing, more to offer, but the shattered remains of his health and of his heart?

That he who has formerly been a rake, may, after all, prove a tolerably good husband, according to the general acceptation of the expression, I have already acknowledged. But I would ask, in the hope of a candid answer, Is it to be generally expected? Is there no danger that such a man will be tempted, by the influence of long habit, to return to his old ways? Or that the insatiable love of variety, which he has so freely indulged, may not lead him astray, after all his promises and pretensions,

from the virtue and innocence of his own home? Will not the very idea of restraint, which he could never brook when single, make him the more impatient of it when married? Will he have the better opinion of his wife's virtue because he has been in the habit of conversing with women who had none, and with men among whom it was a vaunted opinion, that the sex were all alike? With young women in every situation these considerations are of no small importance, but to those who live in what is called the world, and particularly amidst its fashions and pleasures, they may, if duly attended to, and reduced to practice, prove, if not the cause of happiness, at least the preventives of misery.—Your obedient servant,

BENEVOLUS.

I shall not repeat the observations which introduced the following narrative, as every reader will find them, I trust, in his own breast.

I was sent very early to the university, with a view to the preparing myself for holy orders, as a nobleman had promised my father a living on the death of the incumbent. Unfortunately, however, before I had been at Oxford four years, my patron unexpectedly died, and all my hopes of preferment in the church perished with him. I was therefore immediately taken from that seat of learning.

During my residence in college, I occasionally composed essays in the different walks of literature, merely for my amusement; and, to try the opinion of the public respecting their merit, I communicated them to some or other of the publishers of monthly publications, when I never failed to receive the most flattering encomiums, with solicitations to continue my correspondence. Thus was my propensity to writing increased, and I became so ambitious of the title of an author, that I neglected all the prudent means of promoting my future interest, and obtaining a permanent provision. My father, it is true, placed me in the office of an eminent attorney; but the poets were preferred to Coke and Lyttleton, and instead of attending to declarations, and pleas, and demurrers, I was ever busied in pursuing the *belles lettres;* and when I should have been visiting the courts of law, I was courting the divinities of Helicon.

The small portion of fortune which I inherited at my father's death, was soon expended; and I found myself left to bustle through the world, without money, or any established profession by which I could procure it. Nothing was now left me but my literary talents; and my folly having brought me to a state of absolute necessity, I was obliged to enlist in the army of mercenaries, and compelled to submit to all the drudgery of such a situation. I was too poor, and consequently too dependant, to make advantageous conditions for myself; and with an hungry stomach and a rusty coat, I was, of course, under the necessity of receiving those which were imposed upon me. I now found myself an intellectual slave, my time was at the command of my taskmasters, and I received orders from them for the employment of my mind, in the same way as a journeyman tailor might be directed to employ his fingers. I have been obliged to write a philosophical

person, who placed them at the two extremities of a tube, by which objects were rendered more distinct, because the tube prevented the light from entering on either side. At length a third contrived movable tubes that would slide into one another. Such was the history given of this invention; but it consisted of mere conjectures, which did not satisfy a writer of the 17th century. He interested himself as warmly in the complete development of the affair, as if he had been claiming the honour of the invention for his own grandfather; for there have been in all ages extraordinary people, who were far more anxious to know in what year, on what day, and in what minute a thing was first produced, than to what uses it may be applied. He was so successful as to procure the evidence of five witnesses, and a letter from a deputy to the States of Holland, named Borel. Two of these witnesses ascribe the invention to Zacharias Jaus, a spectacle-maker of Middelburg; while the three others, on the contrary, make no mention of this Zacharias, but give the honour to another spectacle-maker of the same town, named John Lapprey. Borel relates, in his letter, that he was intimately acquainted with Zacharias Jaus, and had often played, when a boy, in his father's shop. He had often heard these people say, that they were the inventors of the microscope. In 1619 he was in England, and had there seen, in the hands of his friend, Cornelius Drebbel, the very same microscope which Zacharias and his father had presented to the Archduke Albert, who had given it to Drebbel. Borel then proceeded to describe the apparatus; and from this account it appeared, that the instrument of which he was speaking, was actually the microscope. He added, that, in 1600, the two Jaus's had invented the telescope, which they exhibited to Prince Maurice of Nassau, who was desirous that the invention should be kept secret, that he might derive the exclusive benefit from it in the war in which he was then engaged. The report of it, nevertheless, got abroad. A stranger repaired to Middelburg in quest of the inventor of the telescope, and accidentally went into Lapprey's shop instead of Jaus's. His conversation and questions gave the latter some idea of the principle of the invention, which he pursued till he had completed the discovery, and was the first who made it public. Hence he was, for some time, considered as the real author. It was not long, however, before Metius and Drebbel came to Middelburg, and went straightway to Zacharias Jaus, of whom they purchased their telescopes.

By this narrative several contradictions are, indeed, reconciled; but a new improbability is started, namely, that the microscope was invented before the telescope—a circumstance which militates against all hitherto received opinions.

This instance, among many others, shews the precarious nature of the fame that awaits the author of any invention. Even when an invention is called by the name of a particular person, we cannot be assured that this person was the original inventor. It is frequently the case, that he was only the first by whom it was

applied to some useful purpose. *Only*, did I say?—I beg pardon for the unseasonable introduction of that word; for certainly he who first makes a useful application of any invention, is better entitled to gratitude and fame, than he into whose way it was first thrown by accident. In the case in question, Newton perhaps deserves the greatest share of the glory, though he had no children to look at the weathercock on the church-steeple, because, by his knowledge of refraction, he invented the reflecting telescope.

FRAGMENTS AND ANECDOTES.

M. D'APCHON, ARCHBISHOP OF AUCH.

M. D'APCHON, bishop of Dijon, and afterwards archbishop of Auch, was in his youth a knight of Malta, and destined by his family for the naval service. Whilst at college at Lyons he was introduced to a Spanish Jesuit, who had the reputation of a fortune-teller, and who predicted that the young student then presented to him would become a pillar of the church, and the third bishop of Dijon. This prophecy was the more remarkable as that town was not then an episcopal see. Apchon's young companions laughed heartily at the prediction, and gave him the nickname of the *Bishop*, which he still retained when in the marine guards. This anecdote was attested by all his contemporaries; and as a farther proof of its authenticity, this worthy prelate, who was never known to utter the smallest untruth even in jest, frequently related it himself as a positive fact, which, however, he would observe, had not led him to pin his faith on predictions of this kind. After his elevation to the archiepiscopal see of Auch, a fire broke out in a house in that city. The prelate hastened to the spot, and enquired if all the inhabitants were safe. "Alas!" cried a mother in an agony of despair, "I have been rescued from the flames, but I could not bring away my child, who is in that room," pointing to the second floor, which seemed to be all in flames. The archbishop immediately directed a ladder to be placed against the window in question, and offered a reward of two thousand crowns to any person who should save the unfortunate child. No one would venture to expose himself to such imminent danger. The intrepid prelate, wrapping a wet blanket round him, ascended the ladder, darted through the flames, and soon appeared again with the child in his arms: he restored it to the mother amid the acclamations and benedictions of the admiring crowd. The parents threw themselves at his feet. "My friends," said he gaily, "I have earned the two thousand crowns. It is but just that the infant which I have saved, and which has thereby become my adopted child, should enjoy that sum, which I make over to it. Here is the money," he added, and immediately withdrew to avoid the thanks which their gratitude showered upon him.

VANITY PUNISHED.

The Marquis de l'Etorrière, an officer in the regiment of French

guards, and the handsomest man at Paris, suffered severely for the good opinion which he had conceived of himself in consequence of the general admiration that he excited. Being one day at mass with a large congregation in the church of Quinze-Vingts, he felt some one press against him in such a strange manner that he turned briskly round. "Sir," said the person who thus incommoded him, "would you have the goodness to turn the other way?"—"And why so, sir?"—"Since you oblige me to tell you, sir, it is because I am a painter, and a friend of mine of the same profession who is in that pew on the left, having received a commission from a lady of great beauty to take your portrait, has requested me to place you in the attitude which he wishes to give you." M. de l'Etorrière had the less doubt of the truth of this story, as he actually perceived in the pew pointed out to him, a man with his eyes fixed on him, and something like a pencil in his hand. He took great pains to assume the posture in which the stranger wished to place him. "Sir," said the latter in a few minutes, "I am much obliged to you; that will do; you need not trouble yourself any more." "Ah, sir!" replied the marquis, "it would be impossible to be more expeditious." The pretended painter mingled with the crowd; and M. de l' Etorrière putting his hand into his pocket, sought in vain for his gold snuff-box. He soon discovered that the story of the portrait was only a trick to strip him of that box, his purse, watch, and all the valuables that he had about him.

VOLTAIRE.

Voltaire, the last time he was at Paris, was overwhelmed with visitors of every description. A young author of very moderate abilities, but unbounded vanity, thought it right to pay his respects to the Nestor of French literature. He was ushered into the closet of the philosopher. "Great man," said he, "to-day I am come to salute Homer; to-morrow I shall come to see Sophocles; the day after Plato, and the following days . . . . ."—"Ah, sir!" rejoined Voltaire, interrupting him, "could you not pay all those visits to-day?"

THE WHITE RABBIT.

The following story is extracted from a French publication. As we never met with it in any other shape, we know not to what degree of credit it may be entitled.—Lord Pelham resided almost all the year at a mansion situated on the banks of the Thames, a few miles from London. He was accustomed to go frequently to town on foot and without attendants. One evening, in his progress towards the metropolis, he was met by a man shabbily dressed and carrying a basket. "My lord," said the stranger, "will you buy my little white rabbit?"—Lord Pelham shook his head, and without uttering a word, pursued his way. The man followed him. "My lord," he resumed in a tone remarkably expressive, "you will surely not refuse to buy my little white rabbit?"—"I don't want it," replied his lordship with some surprise; "therefore leave me, my friend."—"I must nevertheless insist, my lord, on your instantly buying my little white rabbit," rejoined the man, at the same time presenting a pistol to Lord Pelham's breast.—"Yes, yes, I see that I must buy it: but why were you not so explicit at first? And what do you ask

for your rabbit?"—"A thousand guineas, my lord?"—"A thousand guineas for a rabbit!"—"Not a shilling less; and you will give it me, my lord—won't you?"—He had cocked his pistol and his finger was upon the trigger. "Certainly," replied Lord Pelham, "you shall have your thousand guineas, but I have not that sum about me."—"I dare say not; but your signature will be sufficient."—"My signature! But for that I should want . . ." —"Nothing but pen, ink, and paper; here they are, my lord; I have provided every thing." Lord Pelham finding that there was no other way of getting rid of this singular rabbit-dealer, drew a bill payable at sight for the sum required, and would have pursued his way. The stranger, however, who still held the pistol in his hand, opposed his advance. "Whither are you going, my lord?"—"To London."—"You are mistaken, my lord; you must return to your house: it is I that am going to London to receive the thousand guineas at your banker's; for you must be aware that I can finish my business without you. Farewell, that is your road, this is mine." Lord Pelham did not judge it prudent to continue the discussion; he walked thoughtfully back to his country seat with his white rabbit, and took good care not to let any one know how dearly he had paid for that little animal.

Ten years after this adventure, Lord Pelham being in London, as he was walking through the streets, a magnificent jeweller's shop, brilliantly lighted, caught his attention. The features of the jeweller struck him; he looked at the man, and thought that he resembled the stranger of whom he had formerly purchased the white rabbit. He went in and asked to be shewn a few articles; at the first word of the jeweller all his doubts vanished, and he recognized the robber. But what could he do? How could he accuse him without witnesses and without proofs? His lordship retired, without betraying the slightest suspicion, and considered all night of the means of recovering his money.

Next morning, dressed very plainly, and carrying a small basket on his arm, he repaired to the shop, and begged to speak with the master. He was shewn into a back room, where the jeweller was seated at a desk. "Sir," said Lord Pelham, as soon as he was left alone with him, "will you not buy a little white rabbit?" The jeweller stared. "I am sure," resumed his lordship, "that you will immediately buy this pretty little white rabbit," at the same time presenting a pistol at him.—"With great pleasure," replied the jeweller, in the utmost consternation; "what do you ask for your rabbit?"—"The lowest price is a thousand guineas." —"Ah! double and treble as much, my lord," cried the man, falling on his knees, and handing his pocket-book; "but, for God's sake, do not ruin me!" Moved by his tears and repentance, and still more by the sight of a young wife and two children whom he perceived in the shop, Lord Pelham merely took back his thousand guineas out of the pocket-book.—"'Tis but a trifle to me," said the jeweller. "With the money which I so strangely borrowed of your lordship, I established myself in business, the profits of which have sur-

passed my fondest hopes." Lord Pelham on this took out of the pocket-book another thousand guineas, which he sent as a donation to the Foundling Hospital. At his departure he solemnly pledged his honour to the jeweller not to disclose the adventure: he kept his word, and it was only by the papers found after his death that the affair was at last discovered.

ASSOCIATIONS OF IDEAS.

Dr. Rush, the celebrated American physician, in a lecture which he has recently published on the utility of a knowledge of the faculties of the human mind, relates the following anecdote as illustrative of the medical advantages of dissolving unpleasant, and creating agreeable associations of ideas:—"During the time that I passed at a country school in Cecil county, in Maryland, I often went on a holiday to see an eagle's nest on the summit of a dead tree, in the neighbourhood of the school, during the time of the incubation of that bird. The daughter of the farmer in whose field this tree stood, and with whom I became acquainted, married and settled in Philadelphia about forty years ago. In our occasional interviews we now and then spoke of the innocent haunts and rural pleasures of our youth, and, among other things, of the eagle's nest in her father's field. A few years ago I was called upon to visit this woman, in consultation with a young physician, in the lowest state of a typhus fever. Upon entering the room I caught her eye, and, with a cheerful tone of voice, said only—*The eagle's nest.* She seized my hand, without being able to speak, and discovered strong emotions of pleasure in her countenance, probably from a sudden association of all her domestic connections and enjoyments with the words I uttered. From that time she began to recover. She is now living, and seldom fails when we meet, to salute me with the echo of—*The eagle's nest.*"

M. VON HALLER.

M. von Haller, who fell in a duel with a M. von Erlach, at Avignon, in 1781, was a son of the celebrated physician, and an officer in a Swiss regiment in the French service. He was at once a genius and an eccentric character. He united the highest accomplishments, both natural and acquired, the utmost frankness, and the most amiable disposition and fascinating manners, with the most extraordinary caprices and inflexible obstinacy. When his father, as parents very often do, attempted to assert his paternal authority, and seemed desirous to continue the director of his maturer years, young Haller insisted on reimbursing him for every expence that he had ever occasioned, even for that attending his birth and baptism; and never afterwards dined with his father without paying for his repast. He generally travelled on foot, proceeding straight forward, regardless of roads. If he met with a river, he swam across, and if he came to a mountain, he climbed over it. All his baggage, in such excursions, consisted of a couple of shirts. He was a great and fortunate gamester. His quarrel with Erlach originated in a rivalship respecting a vacant office, for which both of them had made application at Berne.

FEMALE REVENGE.

During the reign of Philip II. of Spain, a gentleman had the misfor-

tune to kill his adversary in a nocturnal rencounter in the streets of Madrid. He immediately fled to the porch of a church, as to a sanctuary, till he should be able to justify himself. As he was leaning against the door, he perceived, to his astonishment, a brilliant light in the church. He had sufficient courage to advance towards the light, but was seized with inexpressible horror at the sight of a female figure clothed in white, which ascended from one of the vaults, holding a bloody knife in her hand. "What do you want here?" cried she, with wild look and a harsh threatening tone, as she approached him. The poor man, who before she spoke had taken her for an apparition, quivered in every limb, and related his adventure without reserve. "You are in my power," replied she, "but you have nothing to fear from me; I am a murderer like yourself. I belong to a family of distinction: a base and perjured man has ruined me, and boasted of his victory over my weakness and credulity. His life paid the forfeit of his guilt. But this sacrifice was not sufficient for betrayed and insulted love: I bribed the sexton—I have been down into his vault—I have rent his false heart out of his body—and thus I serve the heart of a traitor." With these words she tore it in pieces with both hands, and then trampled it under her feet.

ON THE INCONGRUITIES OF MODERN ARCHITECTURE.

TO THE EDITOR.

Sir,

I cannot but reprehend that lavish and indiscriminate application of pompous epithets, in which the writers of Tours and Guides are but too apt to indulge, and which partake more of the puff of a newspaper, than of correct description or judicious critique. I have some reason to complain, having been lately led, from too flattering a description, to visit a mansion, recently erected, which was represented as a most elegant residence. No powers of description, or rather misrepresentation, had been spared; no epithet calculated to impress ideas of elegance, grandeur, or beauty, had been withheld. What, therefore, was my mortification on perceiving an incongruous mass of deformity and insipidity, in which the builder (for I will not term him architect) appeared to have studiously avoided every thing resembling proportion, harmony, symmetry, or character! The entrance front presented a small loggia of the Grecian Doric, the columns about eight feet high, in which was a door out of all proportion, and apparently copied from a shop front. Above was a window of most miserable design, which, with four others left entirely naked (not even an architrave to surround them), filled up this front; decorated, moreover, with stripes of bricks, as apologies I suppose for pilasters, and lamp-irons, which almost threatened to conceal the puny columns near them. The other front had a semicircular projection in the center, decorated with a ve-

randah, bearing no small resemblance to the boxes which embellish a country tea-garden, and which are doubtless reckoned as standards of elegance by the frequenters of those rural Vauxhalls. In order to render this excrescence as conspicuous as possible, it was painted of a tawdry vulgar green (by the bye, I think it was well that the Doric columns were not daubed green too): the windows here also were merely naked apertures, but having shutters exactly like those of a brewhouse. The third side was as hideous a jumble as either of the former, with the additional deformity of having one window over two, and the lower ones grated like a prison. The designer of this notable piece of building must certainly have been ambitious of rivalling the monster of Horace, which would possess as much congruity and form, as excellent a whole, as this assemblage of Doric columns, green verandah, brewhouse shutters, grated windows, &c. &c. Perhaps he was a poet—at least he has studiously adhered to the advice of Shenstone, where he says,

Let never bard consult Palladio's rules.

Yet such is the building which had been represented to me as erected in a style of elegant simplicity! a crude patchwork of discordant heterogeneous parts, which set unity of character at defiance. Its simplicity I suppose consisted in its windows being left naked as by the bricklayer, for I perceive that nakedness and simplicity are now employed as synonymous terms. In my opinion, every aperture requires some kind of decoration around it, serving to inclose it, and give it a finish, without which the most elegant piece of architecture must remain incomplete; and indeed I cannot help regretting, that many buildings, of beautiful design in other respects, should, by this absurd practice, be rendered so deformed to the eye of taste. Would any one be so infatuated as to think of improving a Venus by eradicating her eyebrows, or shaving her tresses? and yet what the eyebrow is to female beauty, such is its entablature to a window; it gives a beautiful shadow and a finish. It will perhaps be urged in reply, that the decorations of windows are extremely expensive and quite unnecessary: so too are marble chimney-pieces and gilt picture-frames; and, admirers as we are of simplicity, we do not yet think, that a naked aperture for a stove would add to the beauty of a saloon, or that productions of the pencil would have greater charms, by being suspended against our walls just as they left their easels. We yet retain door-cases; why therefore should windows, and windows only, be left unadorned? They are susceptible of a variety of decoration, and may, when judiciously employed, tend greatly to add to the character of an edifice. They may be rendered either bold or delicate, simple or rich, and they afford great scope for the architect to shew his fancy and invention.

W. H.

EXTRAORDINARY CHILD.

Extracted from Bradford and Inskeep's PORT-FOLIO.

ZERAH COLBURN was born at Cabot, in the county of Caledonia, and state of Vermont, on the 1st day of September, 1804. In the early part of his infancy, and until he was a year old, his parents considered him very much inferior to the rest of their children, and sometimes fearfully anticipated all the trouble and sorrow attendant on the maintenance of an idiot. By degrees he seemed to improve, and they began to conceive better hopes; but he was more than two years old before he was supposed to possess that degree of intelligence which usually falls to the share of our species. After this, his progress became more apparent; and although all who saw him declared he was very eccentric in his manners and amusements, yet all acknowledged that he was shrewd and intelligent. No one, however, had yet discovered in him any inclination to the combinations of arithmetic, and no one remembers that he ever made any enquiries about numbers, or their use. As he always lived in a frontier town of Vermont, where education meets with little encouragement, and as his father's resources were few and trifling, he had received no instruction, and was in fact ignorant of the first rudiments of reading. It was, therefore, with unqualified astonishment, that his father overheard him multiplying different sums merely for his own amusement; and on investigating the extent of his powers, found he could multiply any two numbers under one hundred. This happened about the beginning of August, 1810. Immediately on this discovery, the father sent him to a woman's school, such as is usually kept in our back settlements during the summer season. There he remained until the latter part of September, and was taught to read a little; but is still completely ignorant of figures and our method of using them. The want of artificial symbols does not, however, seem to embarrass him in the least. Instead of them, he employs their names, and without any other assistance, performs mentally all the common operations in the four fundamental rules of arithmetic. He can add a column of figures four in height and three in width. He can subtract five figures and divide four. He can multiply any number under one hundred and by any number under one hundred, or a series of three questions, each of whose factors does not exceed one hundred. He has also learnt by enquiry several of the different kinds of measure, and now reduces miles to rods and feet, and years to days, hours, &c. His most remarkable operation is that of discovering the several multiples of a great number; and this he does with such astonishing rapidity, that the hearer cannot note them down as fast as he utters them:—*Ex. gr.* when asked what numbers multiplied together will produce 1224, he replied instantly, 2 × 612, 4 × 306, 8 × 153, 3 × 408, 6 × 204, 12 × 102, 24 × 51, 9 × 136, 18 × 68, 36 × 34, and 17 × 72. In this, and similar operations, he probably discovers the

two first factors by division, and afterwards multiplies and divides these factors to procure the next set, and so on until the series is exhausted, when he recurs to the original number, and making a new division, proceeds as before. In multiplication he finds the multiples of *one* factor, and multiplies them successively into the *other*. Thus, in multiplying 32 by 156, instead of taking the common mode, he says, $13 \times 32 = 416 \times 12 = 4992$; because $12 \times 13 = 156$. But if the hundreds proposed will not suffer this process, he first multiplies the hundreds, and then the tens, and discovers the aggregate by addition. His facility in multiplication arises in a great measure from the extent of his table, which, instead of comprising only one hundred and forty-four combinations, probably comprises ten thousand, as he evidently answers all questions whose factors are less than one hundred, from recollection, and not from computation. His memory is prodigious, and appears capable of almost indefinite cultivation. In his general disposition, he is uncommonly docile and affectionate, although he discovers considerable pride of opinion, and is chagrined when detected in an error. He is remarkably inquisitive, and is never satisfied with a superficial examination of any new object or fact. Music excites him powerfully; and next to this, pictures. His person is strong and well proportioned, except his head, which is much larger than usual. This circumstance has raised suspicions, that he had been subject to the rickets; a disorder which has been supposed sometimes to produce a prematurity of talents; but the father declares, that the child has always been healthy, and particularly denies that he ever discovered any appearances of this disease.

Considering all these circumstances, the present appears to be an unparelleled instance of the early development of the mind. It is preposterous to compare him with the admirable Crichton or the blind Dydimus; because their faculties were drawn forth by the usual artifices of education; while the youth of this child, the ignorance of his parents, and their relative situation in society, preclude the possibility of his having attained his present powers by any use of the ordinary means of improvement. It is certain, therefore, that he has made himself what he now is, the most astonishing instance of premature skill in arithmetical combinations that the world ever saw.

ON COMMERCE.

No. XXIV.

It is with the several manufactures enumerated in our last, and the natural productions of their country, that the natives of Madagascar carry on what trade they have; not by purchase and sale, but by barter, or exchanging one thing for another. They make no other use of their gold and silver which they obtain by their occasional traffic with Europeans, than to fabricate it into ornaments for their persons.

It is something remarkable, that they have neither fair, market, nor public meeting of any kind for the carrying on this traffic; but if any of them are in want of any particular thing, they go where they know it is to be had, or stay at home until some one comes to take away the surplus of any commodity they may have, and bring them in exchange those articles which they may be in want of.

The European merchandize proper for this market, consists of printed linens; silver, copper, and and tin bracelets; small hardware; haberdashery; glass beads of all colours, particularly blue; long, or oval cornelian beads; brandy; Spanish and French wines; coral; brass wire; chains of the same; tools for smiths and carpenters; and most kinds of lock-work. That a trade to a large amount may be carried on with this island, can scarcely be doubted; considering the variety and real usefulness of the articles it furnishes, and that a considerable vent for those above-named may be obtained, is also doubtless, from the extent and population of the country: but this is not all; intercourse with us will naturally create new wants, and at the same time excite fresh industry in the natives, in increasing the number and quantity of their commodities, in order to meet and satisfy those wants; and such excitements are both meritorious and useful, provided that nothing be introduced to the subversion of their health or morals. Our situation is such at this time, that, through Divine Providence, we are without a rival in these seas; and, consequently, there are no bars against the industry of our artizans and mechanics, or the activity of our merchants, except the privileges of the East India Company, against whom, or their charter, we wish it to be clearly understood, we have no objection, convinced as we are, that their trade, if *frittered away* by the out-ports being admitted to share in it, will not only bring ruin upon them, but also on those misguided people who are so clamorous for the throwing open of the trade, and may ultimately prove highly injurious to the state itself. Thus much we say as spectators, having *now* no connection with commerce, except the penning of these monthly memoranda, and a wish still to make ourselves as useful as possible in our retirement.

Passing over the Island of Juan de Lisboa, to the eastward of Madagascar, a place of no trade, and inhabited by Arabs, we arrive at the Island of Bourbon, formerly called Mascarenha: its situation is about 300 miles to the eastward of Madagascar; it is about 90 miles in circumference, being diversified by hills, vallies, and woods. It was therefore denominated the English Forest by a Capt. Castleton, who visited it in 1613; but our nation neglecting to make a settlement there, the French took possession of the place and the whole island in 1664, and gave it the name which it still retains. Under their dominion it continued till reduced in July, 1810, by a British force commanded by Lieut.-Colonel Keating and Commodore Rowley.

MERCATOR & CO.

ADMIRAL TROUBRIDGE AND PIRANESI.

TO THE EDITOR.

Sir,

As your advertisement to correspondents, printed on the first page of each Number of your Repository, invites information upon all subjects relating to the arts, I trust the following anecdote regarding the works of the unrivalled Piranesi, will be found sufficiently interesting to the readers of that publication, to warrant its insertion therein. The authenticity of the anecdote I vouch for, and I inclose, for your private satisfaction, the names of all the parties concerned.

I am, Sir,

Your obedient Servant,

H. L. C.

A very few years since, when the late Admiral Sir Thomas Troubridge commanded a small squadron detached from the fleet under Earl St. Vincent, and was then cruising off the Italian shores, amongst many other captures made by his vigilant frigates, was one, an armed brig of the enemy, under the national flag, which was principally laden with property plundered from the unfortunate Italians by their remorseless and perfidious conquerors, the French.

It was discovered by the noble commander of the squadron, that this ship contained several chests, in which were packed the whole of the copper-plates that formed the stupendous works of Piranesi, the result of a long and arduous life of study and labour; and that they had been wrested from the descendants of this illustrious artist, to whom they had been bequeathed in perpetuity, and from the printing and publishing of which they derived a competency; but this was their sole fortune.

The discovery of this circumstance went to the heart of the British admiral. He proposed to the officers and seamen who made the capture, to return them to the unfortunate family: this was acceded to at once, with a general feeling of sympathy. Means were immediately sought for making known to the family, that the plates would be restored to them, under a guarantee from the French government there, that they should be held sacred to their future possession. The preparatory steps for their restoration being legally settled, this noble seaman had the gratification of receiving the family on board his ship, and of presenting them with the whole property. He accepted one copy of the impressions, accompanied with the blessing of those who were thus restored to fortune by his munificence.

This work forms forty grand folio volumes, and in England would produce a splendid fortune to the possessor of the copyright, a complete set being frequently sold for from £100 to £150.

To those who may not have seen the work, it may be interesting to know, that Piranesi made views of the magnificent buildings of Rome and other cities of Italy; designs from the elegant vases, noble fountains, and various ornaments that adorn the palaces and gardens of that classic country; and also of compositions taken partly from the ruins of the mausoleums, prisons,

and stupendous architectural remains of the ancient Romans. These he engraved in a style entirely his own, of unrivalled excellence, combining effect, masterly execution, and every quality that the most poetic mind, united with architectural genius, could effect. The admiral, some time subsequent to his return to this country, and shortly prior to his last voyage, requested Mr. Tucker, the much respected secretary to Earl St. Vincent, to negociate an exchange for this copy of Piranesi with a well-known publisher, for certain literary works, more portable, towards forming a select library for the cabin of Sir Thomas's ship. The copy of Piranesi has since passed into the hands of Mr. Josiah Boydell, and is now in England; but the library was destined to sink, with the Blenheim, in the fatal wave that swallowed the brave, the generous, the ever to be lamented Troubridge and his gallant crew.

INTELLIGENCE, LITERARY, SCIENTIFIC, &c.

Mr. Ackermann has issued proposals for publishing by subscription, in 20 monthly numbers, forming two splendid volumes, *The History of the University of Oxford;* illustrated by eighty highly finished and coloured engravings, fac-similes of the drawings, representing exterior and interior views of the colleges, halls, public buildings, and costume, as well as of the more striking parts of the city; the architectural drawings and views by Messrs. Nash, Pyne, Mackenzie, Pugin, &c. and the costume by Uwins. This work will be printed uniformly with The History of Westminster Abbey; and dedicated, by permission, to the Right Honourable Lord Grenville, Chancellor of the University. One thousand copies only will be printed: to the first five hundred subscribers the price will be 12s. per number; to the remaining five hundred it will be advanced to 16s.—In the course of the work will be given a Portrait of Lord Grenville, after a picture painted by William Owen, Esq. R. A. for the University, and engraved by Henry Meyer.

The art of Book-keeping is about to receive an important improvement, through the medium of a work now in the press, entitled *The Perpetual Balance*, or Book-keeping by double entry upon an improved principle, exhibiting the general balance progressively and constantly in the Journal, without the aid of the Ledger. This work, which is the production of Mr. J. Lambert, author of Travels through Canada and the United States of America, &c. possesses the desirable property of exhibiting, under every fluctuation of a merchant's accounts, a constant balance, from which the proprietor may, at one view, see the whole state of his affairs.

Sir Philip Warwick's *Memoirs of the Reign of Charles* I. with a Continuation to the Restoration of Charles II. is printing in an octavo volume, from the original edition, with annotations by an eminent literary character.

Mr. Oldfield will publish, in November next, a complete *History of the House of Commons and Boroughs of the United Kingdom*,

from the earliest period to the present time, in four octavo volumes.

Mr. Hamilton Roche, of Sudbury, is preparing for the press, a narrative of his *Travels in North America*, from the Mississipi River to the Coast of Greenland and Hudson's Bay. It will form two volumes in quarto, and be illustrated with engravings.

Mr. Johnson, surgeon of the royal navy, who has spent a great portion of his life in the East and West Indies, has in the press, in one volume octavo, *An Essay on the Influence of Tropical Climates, more particularly the Climate of India, on European Constitutions;* the principal effects and diseases induced thereby, with the means of obviating them.

The celebrated theologist Dr. Hales, of Dublin, will speedily publish some *Letters on the Roman Catholic Question*, which are expected to throw considerable light upon it.

Mr. F. Francis has in the press, *An Introduction to Geography*, adapted to the various classes of learners, upon a new and easy principle.

The African Institution intend to publish the last Journals received from Mr. Park, with the narrative of Isaac, his companion, for the benefit of Mr. Park's widow.

Maria Grahame has in the press, in a quarto volume, a *Journal of a Residence in India*, illustrated by engravings from drawings taken on the spot.

Painter's *Palace of Pleasure* is printing from the edition of 1575, in two quarto volumes, edited by Mr. Joseph Haselwood.

Willis's *History of Abbies and Churches*, with additions, and memoirs of the author, by the Rev. John Homfray, is proposed to be published by subscription, in two octavo volumes.

Mr. Thorn, the author of Sketches on Political Economy and History of Aberdeen, is about to publish *The Annals of Pedestrianism*, which will contain a complete account of Captain Barclay's extraordinary performances, with many anecdotes of sporting men.

A Popular Romance, containing *Voyages Imaginaires*, is printing in a large octavo volume, forming a fourth to Weber's Tales of the East.

Mrs. Roberts has in the press, in one duodecimo volume, *Rose and Emily*, or Sketches of Youth.

Miss Emma Parker, author of Elfrida and Virginia, has in the press, *Aretas*, in four volumes.

Two new monuments, highly honourable to the talents of Mr. Flaxman and Mr. Rossi, have recently been opened to public view in St. Paul's Cathedral. Mr. Rossi's is a memorial to Marquis Cornwallis. He is described elevated on a rich fluted pedestal. At its base on one side sits a female, whose majestic port and ample drapery, with her spear and shield, denote the British power in India. On the other are two figures, one of Bhagirtha, and the other of India, who is looking up at the marquis with an attitude and look of regretful solicitude and fondness. Her tenderness and softened grace form a beautiful contrast to the sterner elegance of the martial figure first mentioned. The whole constitutes a magnificent mass of statuary. — The monument to Lord Howe is one of Mr. Flaxman's

best performances. The naval power of Great Britain is characterized by a female in the matured vigour of life and conscious dignity of aspect; her head helmeted; in her hand a trident, and sitting on a pedestal, from the sides of which project parts of ships, whose heads are beautiful females, in the regal insignia of a robe, sceptre, and a crown, and with globes in their hands, indicative of the nautical pre-eminence and rule of Britannia throughout the world. On the keels, and in slight relief, sea-horses and naiads are sculptured. All these objects surmount a pedestal, in front of which stands the hero of the piece. With one hand resting on his hip, the other holding and resting on a spying-glass, and his head gently turned on one side, he at once exhibits an easy, graceful, and manly carriage. His patrician robe, while it designates his civil rank, qualifies the familiarity of his modern dress, and by being seen behind his extended arms, makes a more compact and agreeable mass of object than if it were omitted. On one side of him, and at his feet, is a lion couchant, and on the other two young females. One is a Victory standing with a laurel wreath in one hand, which she holds in the lap of Britain's naval genius above, and rests the other on a Fame, who is kneeling to inscribe the date of the defeat of the French fleet, and the relief of Gibraltar, on the pedestal. They possess all the artist's well-known elegant simplicity of drapery and bodily form. They are indeed

——— "delightful forms,
"By Love imagin'd, by the Graces touch'd,
"The boast of well-pleas'd Nature."

The beautiful picture painted *in fresco*, by Daniel la Volterra, on the walls of the church of Santa Trinita de Monti, at Rome, has lately been removed from the wall of the church and transferred to canvas, by M. Palmaroli of Rome. The picture itself has always been deemed by connoisseurs worthy of being associated with the three master-pieces of art; that is to say, the *Transfiguration* of Raphael; the *Crucifixion* of Michael Angelo; and the *Communion of St. Jerom* of Domenichino. Heretofore, all endeavours to transfer pictures were restricted to those painted on cloth or on wood; but to transfer such as were painted *in fresco* on walls, appeared to be too bold an undertaking, and even hopeless. M. Palmaroli has, however, proved the contrary; but he preserves his method as a secret. All that is known of it as yet, is, that the picture is now actually on cloth; and in the same state as it was formerly seen, and that but lately, on the walls of the church of La Trinita.

A German traveller, M. Frederic Sickler, published some months ago at Rome, "A map of the antiquities in the environs of Rome; from Terracina to Ceri, Ostia and Subiaco." This map is on one large sheet, three feet four inches high by two feet wide. It shews correctly the situation of more than *one hundred* ancient cities; of nearly *three hundred* Roman villas; of a great number of sacred woods and temples, in the Campagna di Roma; also the scenes of *sixty-seven* great battles; and of *seven* principal camps—of Porsenna, Pyrrhus, Hannibal, Alaric, Tottila, and Witiges; all of which had in their day great influence on the fate of Rome.

This map is accompanied by an illustration of four sheets. We presume that a map of this nature, including a district so extensive, cannot but be useful to all readers of the Roman poets, historians, &c. who are often unintelligible, because not accompanied by a map.

The sewer now excavating in Hyde Park is one of the greatest works of the kind ever attempted in this country. It is intended as a drain to the numerous streets now built in the neighbourhood of Paddington, and will empty itself into the great sewer which enters the Thames at Milbank. In consequence of the height of the ground in Hyde Park, it became necessary, in order to insure a sufficient fall to this new sewer, to dig to a very great depth; and its formation is carried on by the laborious and expensive process of tunnelling. Pits are sunk at the distance of every 70 yards, and the excavations are conducted in a way similar to those of a coal-mine. The stratum of clay through which the sewer passes, is favourable to the process of excavation; and is similar to that which was thrown up in the formation of the Highgate Archway. The gravel-pits in Hyde Park are filling up with the clay dug from the tunnel.

All the money on board the Abergavenny, lost some years ago near Weymouth, to the amount of £60,000 in dollars, has been recovered by means of the diving-bell. The vessel has been since blown up, under water, to prevent the wreck from forming a dangerous shoal.

The Commissioners for his Majesty's Land Revenue have given notice of their intention to apply to Parliament next session for an Act to enable them to make a new street from Carlton-house to Portland-place. The street is to be 100 feet wide, and in a right line from the entrance to the grand hall of Carlton-house to Piccadilly, where there is to be a small circus; from thence it is to go northward into a square on the site of Brewer-street, &c.; it is then to lead on northwestward to the top of King-street and Swallow-street, and then in a right line to Portland-place. The improvement likewise embraces the opening a street from the east end of Pall-Mall to St. Martin's church, a square in the King's-Mews, the opening of Jermyn-street at the end, and that of Charles-street into the Haymarket, and King-street into St. James's-street.—Also, the Building Committee of the city of London have marked out the ground for the new square intended to be built in Moorfields; and this extensive work is ordered to be carried into immediate execution.

There was a report some time ago, that Rontgen, the African traveller, employed, it is said, under the auspices and at the expence of Lord Kinnaird, had been murdered by the Moors while endeavouring to reach Tombuctoo by the caravan from Morocco. It is mentioned, however, in the German papers, that he is not dead; and that letters have been received from him, stating his recovery from his wounds, and intention to set out again as soon as possible.

A letter from the Cape of Good Hope, dated 27th of June, 1812, contains the following brief, but affecting information:—"It is now ascertained beyond all doubt, from enquiries made at Mozambique, that

the adventurous, but unfortunate party which left this place about four years ago to penetrate into the interior, had proceeded within thirty miles of Soffala when they were all *murdered!*—It is not a little remarkable, that these ill-fated travellers should have perished within the limits of a European colony, after having proceeded with safety through so large a portion of Africa. They had even got their waggons with them. All the particulars we can learn are—that they had been entertained by a party of the natives in the course of the day, and had parted apparently good friends, but in the middle of the night they were surprized and massacred. No papers, instruments, &c. were saved."

MUSICAL REVIEW.

L'Offrande a l'Innocence, Savoyarde et Musette, for the Piano-Forte, composed, and respectfully dedicated to Miss James, by J. Mugnié. Pr. 4s.

WE know none of Mr. M.'s compositions (and the impression which some of them have made upon us is still fresh in our memory) to which we could, in many respects, avow greater partiality, than to the one before us. The first movement, an andante in C major, is replete with specimens of a refined musical taste; the accompaniment of the left hand, rather difficult, is admirably contrived; and the numerous graces which the author has judiciously introduced, give to the whole an effect of delicate finishing. This andante is happily relieved by the "Savoyarde," the theme of which, in A minor, possesses strong features of a wild, capricious originality, and, in its turn, derives contrast from the interpolation of an intermediate major part. The last of the three movements, a "Musette," in C, is distinguished by the pastoral smoothness of its subject; and we are aware of the happy effect of the A b, which, in the elegant termination of the second part, occasionally obtrudes itself on the accompaniment of the left hand. Although this publication is less difficult than some others of Mr. M.'s performances, it requires, nevertheless, an experienced player to do justice to it.

Twelve Voluntaries, for the Organ or Piano-Forte, composed by William Russell, Mus. Bac. Oxon, Organist of the Foundling Hospital and St. Ann's Limehouse. Book II. Pr. 10s. 6d.

This is really music! such as the ephemeral frivolity of the present time has rendered a *rara avis in terris.* To those who have been fortunate enough to hear Mr. Russell's performance on the organ, and at the same time were capable of appreciating its excellencies, the name of the composer alone will be an ample security for the intrinsic value of the present publication. But, as many of our readers may not belong to that class, it is incumbent on us to inform them, that, in our estimation, no English work of the present day exhibits greater proofs of musical erudition, of classic taste, and of compositorial skill and judgment. To enter into an enumeration of the sterling beauties of the numerous movements, especially the truly *Bach*ian fugues, contained in the twelve voluntaries, would lead to a discussion far beyond our limits; nor will we venture to name any of the pieces to

which our own individual taste preferably inclines. Where all is good, it is difficult, and indeed unnecessary, to say which is best. Altho' the organ undoubtedly is the most proper vehicle of this kind of composition, yet the appropriation to the piano-forte, mentioned on the title-page, is by no means (as is frequently now the case with publications for the harp) a dead letter. Zealous amateurs of the piano-forte will not only derive a fund of delight from these Voluntaries, but also extend their musical knowledge considerably by studying them attentively. As a means of instruction, therefore, Mr. Russell's labour is not the least valuable.—One word more, lest we be misunderstood! Our recommendation must be considered as only addressed to the select class of those that feel a relish for *good* music. To all others we exclaim, with Virgil, " Procul abeste profani!" To recommend a work like this to the musical vulgar, that delight in faldera and tweedle-dum abortions, would be throwing pearls before ———.

" *Oh say, my Sister," sung (and accompanied on the Cymbals) by Mrs. Johnstone, at the Theatre Royal, Covent-Garden*, composed by H. R. Bishop. Pr. 1s. 6d.

Both the movements of which this easy and neat song consists (an andantino in the pastoral manner and a quick-march theme) are conceived in a cheerful, lively style: the way in which they are made to succeed each other, and in which the cymbals fall in, produces much good effect, especially in the resolute symphony, *p.* 3. But the conclusion of the repetition of the motivo (*p.* 2, *b.* 7), where a *perfect* cadence ought to afford the ear complete repose, is objectionable, inasmuch as the inversion of the chord of the 7th into the chord of G, 2, 4, 6, is, of all the inversions of that chord, the least capable of producing that sensation of repose.

The Mariner's Adieu, a Canzonet, sung by Mrs. Ashe at the Public and Private Concerts, composed by Henry R. Bishop. Pr. 1s. 6d.

" The Mariner's Adieu" boasts of a pathetic melody supported by a rich, and, in some bars, very scientific accompaniment. The early part of the melody reminded us strongly of " The trumpet sounds to victory." In our opinion, the accompaniment is so crowded with notes, as to cause an apprehension of the voice being overpowered, or at least dwindling into the character of a mere appendage; an error which, although rapidly gaining ground in the German school, is very rarely indeed to be complained of in English compositions. Among the harmonic inaccuracies in this piece, we have to notice concealed fifths, *p.* 2, bars 5 and 6, P. F. (E b, 3, 8; F, 3 b, 5;) and octaves *p.* 3, *b.* 8, at the first syllable of " despair."

" *Ah! 'tis Love," a Duet, the words by J. B. E. arranged for the Piano-Forte* by E. Bryan, of Bristol. Pr. 1s. 6d.

A pretty little duet, elegant as to poetry, pleasing in melody, efficient in accompaniment, and of easy vocal as well as instrumental execution. Amateurs, therefore, whose taste seeks not for harmonic flights of the higher order, will find in this publication wherewith to pass a few minutes agreeably. As a hint

to the composer, we would observe, that, from the frequent repetition of his motivo, too great a sameness has crept into his labour. The two first lines (beginning from the voice) embrace every phrase, excepting the short conclusion, recurring in the whole performance; and the tonic is, throughout, never departed from. A little aberration into the dominant, and another new idea or two, especially in the *a-due* parts, would have infused every requisite relief and variety into this otherwise creditable specimen of the composer's taste and abilities.

A favourite slow Movement and Rondo for the Piano-Forte, composed by E. Valentine. Pr. 2s.

As an amusing trifle, this short performance may be allowed its turn in the practice of the student. There is a neat slow movement; and the rondo, although of by no means an uncommon subject, offers some points of interest, such as the passages *p. 3*, the preparation leading from the minor to the major (*p.* 5, *l.* 6), and several judiciously introduced crossings of the hand.

A slow Movement and favourite Air, arranged as a Rondo for the Piano-Forte (with additional Keys), by Mr. Guest, of Bury St. Edmund's. Pr. 1s. 6d.

Another bagatelle, easy of execution, and light in texture, such as a composer of any experience would invent as quickly as his pen could travel. The bass surely might have admitted of a little more variety, than the continual semiquavered harpeggios or octaves from beginning to end. Otherwise, we are not aware of any radical objection against allowing this piece a place on the desk of beginners.

"*Philly and Willy*," *a Duet, sung with the greatest applause, by Mr. and Mrs. Vaughan, at Messrs. Knyvett and Vaughan's Concerts (the Words from Burns' Poems)*, composed by W. Knyvett. Pr. 2s. 6d.

In our opinion, one of the best vocal compositions of Mr. K.'s that we know of. The melody is elegant, and closely adapted to the several turns of the text. In the accompaniment, not only a proper degree of science is conspicuous, but the instruments have frequently to follow the singers in tasteful passages of their own, perfectly independent of the voice, whose *a-due* parts, too, are occasionally diverging or approaching in skilful counter-motion. We might extend our notice to a great length by adverting to the various happy ideas and turns of select harmony pervading this duet; but shall content ourselves with a glance at the fourth page, where a beautiful accompaniment altogether, but especially in the second line, cannot be passed over in silence: at the entrance into four flats, too, in the last line, our praise is due to another display of beautiful and scientific instrumental support. But enough has been said to impress our readers with an adequate opinion of the value of this highly meritorious performance.

A Sonata for the Piano-Forte, with an Accompaniment for a Violin, composed, and dedicated to Miss C. A. H. Skinner, of Barbadoes, by Timothy Wall. Op. 2. Pr. 4s.

The favourable opinion we conceived of this author's abilities, by the perusal of his Op. 1, noticed

in a preceding Number, suffers no abatement by the consideration of the present performance of his. The first allegro of this sonata, in G, displays marks of a cultivated musical taste, and of considerable experience in composition: the modulations in the various keys are skilfully contrived, and the introduction of the part in two flats, *p.* 5, produces an adequate effect. There is no slow movement; but a second allegro, in the same key, is remarkable, on account of the original, and, indeed, whimsical idea of suddenly interpolating here and there a few bars of the adagio in the midst of the allegro. The effect is not amiss, at all events, it is something new, which is no small merit in the present dearth of novelty in musical conception.

Ditto ditto ditto, composed, and dedicated to Miss Cummins, of Barbadoes, by Ditto. Op. 3. Pr. 4s.

The style of this sonata, the third and last of Mr. W.'s recent publications, is similar to the one before mentioned. It comprises an allegro and rondo in two sharps, without an intermediate slow movement. The former is spirited, and some of its modulations are far from being common-place; and the rondo, with its neat plain theme, proceeds satisfactorily according to the established character of that species of movement. If we were, however, to draw a parallel between the three sonatas of Mr. W. the present one would share a less portion of our favour, as possessing a comparatively less degree of fanciful invention, and probably evincing not an equal care in the harmonic arrangement. Thus, for instance, in the first line of *p.* 14, the transition to the chord of E minor is certainly not of a stamp to bear comparison with other specimens of Mr. W.'s abilities.

Here awa' there awa', a favourite Scotch Air, with six Variations and Coda for the Piano-Forte, by F. Lanza. Pr. 2s. 6d.

The very manner in which Mr. L. has harmonized the theme of these variations, promised to us subsequent excellency; and our expectations were not disappointed. The 2d variation, with its flowing quavers through the chromatic scale, is a masterly production, similar in effect to one of Dussek's variations to "God save the King." The fourth, in F minor, is another specimen of the author's science, no less than his feeling; only the few semiquaver passages towards the end, appeared to us to break the impression of tranquil chasteness which the preceding strains cannot fail to excite in a "mind for music formed." But besides these, of a graver character, the livelier conceptions of other parts of the publication before us, such as var. 3, and the allegretto in $\frac{2}{4}$ time, are no less meritorious. All is really very good, and, under the hands of a clever player (which it rather requires) "Here awa' there awa'" will unquestionably make good the truth of our critique.

A grand Synfonie, originally written for a full Orchestre, arranged for the Piano-Forte, with a Flute Accompaniment, composed, and dedicated to Miss Vere and Miss C. Vere, by J. Jay, Mus. Doc. Cantab. Op. 19. Pr. 5s.

As we have never heard Mr. Jay's symphony executed by a full or-

chestra, we can but form an imperfect judgment of its merit from the piano-forte extract before us. It consists of only two movements, an andantino and an allegro, both in C. In the former we discover proofs of the author's skill and science, particularly in the beginning of the second part, where he passes successively and successfully through a range of select chords, although we think the transition from D minor to G major too suddenly brought about. The allegro claims our especial notice: it reminds us of the celebrated overture to the *Magic Flute*. Like Mozart, our author has contrived to form a congruous whole from very few materials. Three brief phrases constitute the ground-work of the whole movement. These, successively assigned to different instruments (for such we guess to be the plan of the full score), and carefully blended and dovetailed into, although apparently independent of, each other, tend all to the same end, and, however artfully thrown into protean shapes, constantly keep alive the recollection of the primary ideas. Thus much on the general plot. In regard to the diction itself, as our limits will not allow us to enter into a detail of the author's profuse display of science, we shall just cast our eye on one page, by way of illustration of our assertion. Page 8 we find him in the 7th of G, from which (*l.* 1), by rather a sudden leap (which, in our opinion, would have been rendered less hazardous by the interpolation of C minor, &c.) he alights in A b, whence, after some delicate responsive interlocutions, he, by a much more venturesome effort, falls plump upon the chord of E four sharps. For our own part we feel no objection to such licence, on the contrary, attended as it is here with an impression of bold originality, we were pleased with its effect. In the rest of this page Mr. J. skilfully proceeds, by means of select syncopations (expressive of succeeding nones), through a more regular range of allied chords, alternately representing one or other of his fundamental subjects, to a pause in the inverted chord of the seventh of D (C 2 4 6) &c. The above few remarks may suffice to exemplify the manner in which the author has treated his subject, and convey an idea of the effect which his labour must produce when duly executed by a full orchestra; for the piano-forte compression of such a work, however carefully and judiciously arranged, and even supported by a flute accompaniment, can only be considered as the outline of the musical picture.

Three Themes, viz. the German Lullaby by Mozart, Oh Dolce Concento, and Sul Margine, with Variations in different Movements for the Flute and Piano-Forte, by J. Dahmen, First Flute at Amsterdam. Op. 37. Pr. 4s.

This publication, in which the flute is the principal instrument, and the piano-forte acts generally as accompaniment, deserves the attention of the experienced flutist. He will be gratified by an abundance of elegant passages, well adapted to the character of the instrument, and richly supported by an efficient accompaniment. In the several variations deduced from the three themes, we perceive throughout traces of a cultivated musical taste

and a happy facility of invention. In the 1st theme, the 1st variation (in semiquavers), and the 3d (a delicate adagio), attracted our especial notice. The 2d theme is throughout treated with great success; the precision of the triplet passages var. 2, the adagio var. 3, and the fluent and well connected semiquavers in var. 3, as well as the neat coda, cannot fail of obtaining ample favour. The third theme, likewise, has been managed with equal ability. In short, our readers may be assured, that these variations belong to that class of good music which, without entering into harmonic abstrusenesses, pleases both the common ear and that of the scientific musician.

Select Irish, Scottish, and Welch Melodies, arranged as Rondos for the Flute and Piano-Forte, or as Flute Solos, by Mr. Corri. No. VI. Pr. 1s. 6d.

Ditto, ditto, by Ditto. No. VII. Pr. 1s. 6d.

The theme of No. VI. is "Roy's Wife of Aldivaloch," of No. VII. "Robin Adair." That the author, "Mr. Corri," is not Mr. P. A. Corri, we ascertain from the contents, which certainly cannot enter into competition with Mr. Dahmen's Variations noticed in the preceding article. Nor would we recommend, as the title does, No. VI. as a flute solo, except to an asthmatic performer, who occasionally stands in need of from 4 to 7 bars rest occurring in the flute part. As, however, the piano-forte part is not dependant on the flute, and as the price of these numbers is very moderate, they may find favour with players desirous of variety, and not over fastidious in their choice.

Vingtieme et dernier Pot-pourri pour le Piano-Forte, composé par D. Steibelt. Pr. 4s.

We are acquainted with several of Mr. Steibelt's "pots-pourris," and can safely aver that the one before us is not inferior to any of them. The subjects of the present melody are borrowed from Paësiello, Cimarosa, Pleyel, Haydn, Mozart, &c.; and its great merit consists in the skill with which one theme is blended into the next succeeding, so as to render the transition scarcely perceptible to the player. The harmonic arrangement, likewise, and the original deductions from the several subjects, claim our warmest approbation. Among the latter class, we have to commend the fine passages introduced in the moderato of Cimarosa (*p.* 3), and the original ideas engrafted upon the minor theme of Paësiello's *Don Juan*, reintroduced *pp.* 6 and 7. The succeeding slow movement from the opera of *Œdipus*, with its endless demidemisemiquavers has proved a tormenting manœuvre to our digital powers; and we heartily wish our musical friends safely through its performance. The variations on a theme from the *Magic Flute* are charming, and may truly be proposed as models for this species of composition: frequently four different parts, producing the richest harmony, are assigned to the two hands. We were delighted with var. 5, in C minor; var. 6 is moulded into an elegant polacca; and in the 8th var. the theme is pastoralized with uncommon sweetness; and it is from this variation that the author insensibly merges into his primary minor subject from *Don Juan*, which he adopts as the foun-

dation for the close of this interesting publication.

To those who can distinguish true musical genius, originality, science, and delicacy of expression, this medley of Mr. Steibelt's will afford the highest treat; but we ought to add, that none but players of considerable proficiency will be capable of giving due effect to the author's conceptions.

Colombo, or Tortorella, a favourite Air, with Variations for the Piano-Forte and Flute Accompaniment, composed by W. A. Mozart. Pr. 1s. 6d.

That is to say, the *Theme* by Mozart, the variations and arrangement by an anonymous author, who might have stated his name without fear, since the manner in which he has treated his subject is perfectly proper and creditable. The 5th variation is pretty; in the 6th we have to commend a good and original base; and var. 8, which concludes the whole, deserves our unqualified approbation. A second part to the theme, as well as the variations, would have rendered this piece more regular and complete.

Oh Cara Armonia, a favourite Air, with Variations for the Piano-Forte and Flute Accompaniment, composed by W. A. Mozart. Pr. 1s. 6d.

This little publication suggests precisely the same observations, with regard to its author and the want of a second part to the theme and the variations, as the preceding, especially as in this instance Mozart's air has a second part so very fit for the purpose of variation, that the omission is the greater matter of surprise. In other respects we have every reason to think well of this small performance. The variations are conceived with taste, and offer much variety of treatment. No. 4 has an interesting bass, and the adagio bar at the end falling into the diminished seventh, has a striking effect, only the B in the bass of the last chord renders the cadence incomplete. The change of time from $\frac{4}{4}$ to $\frac{6}{8}$, var. 6, is ingeniously contrived, and the appendage of the allegro in the last page conformable to the original.

PL. 31.—HISTORICAL SKETCH OF DRURY-LANE THEATRE.

THE extensive pile which forms the subject of the accompanying print, when considered under all the circumstances of its erection, is most creditable to the talents of Mr. B. Wyatt. The design is in the Ionic style. In considering this work with reference to all the difficulties which its ingenious projector had to contend against, we cannot withhold our unqualified approbation: but that the structure, with regard to its actual appearance, is greatly inferior to the fine model exhibited at Mr. Wyatt's house, we lament to say is so apparent, that, were we to judge of his talents by the building itself, we should be far, very far short of doing him justice.

We do not mean to throw any censure upon the committee who withheld the accomplishment of his plan. This, like most other architectural works, was to be executed

on a large scale, but at an expence limited by their fund; added to which, the whole of so stupendous a pile was to be executed within twelve months, from the laying of the first stone; the Theatre having been opened on October 10, 1812.

We can scarcely form too high an estimation of the talents of an architect, whose comprehensive mind can embrace all the ramifications of a building thus extensive, so as to assign to every workman his separate employment, each one tending to advance the whole, without embarrassment, until its completion. The rapidity with which every part of this structure was got together, has afforded to the contemplative mind a subject of the highest interest. In paying this just compliment to the genius and capacity of Mr. Benjamin Wyatt, we cannot but recur to the great work of the late Theatre designed and erected by Mr. Holland, and to that of Covent-Garden, which, as if by magic, rose from its foundation within ten months, under the superintendence of Mr. Smirke. It is gratifying to reflect, that the two last Theatres were projected by young men, and we augur much from these fine specimens of their architectural skill.

The first Theatre that appeared upon this site, was erected in the year 1662, not long after the demolition of the Globe Theatre in Southwark, where the dramatic productions of our immortal bard were performed in his time. This new Theatre, however, was destroyed by fire ten years afterwards, and was rebuilt in 1674. On the stage of this house the British Roscius made his first appearance, September 1742; and here his transcendant talents delighted and astonished the public, until he retired from the stage in 1776.

Garrick became manager and joint proprietor of Drury-lane Theatre with Mr. Lacy in 1747; and about 1765, enlarged the house, and made great alterations and improvements in the internal decorations. About the same time the late Mr. de Loutherbourg was appointed to the superintendence of the scenic department, and subsequently of the costume. It was from this epoch that the stage assumed a new character, when fitness in all that related to a play, began to be attended to; the burlesque anachronisms of dress, &c. were abandoned, and each character appeared attired with due reference to historical costume.

This venerable Theatre was pulled down in the year 1791, and was rebuilt, upon a very enlarged and superb plan, in 1794, by the late Mr. Holland, at the expence of £200,000. This noble fabric was destroyed by fire on the night of the 24th of February, 1809.

This misfortune, which so closely followed the demolition of Covent-Garden Theatre, by the same destructive element, not only destroyed the whole property of the house, but deprived a great number of ingenious and respectable persons of their employment, and in some instances produced extreme distress.

In less than a quarter of an hour after the first discovery of the fire, which was soon after eleven o'clock, the conflagration spread over the immense fabric in one unbroken mass of flame, extending from Brydges-street to Drury-lane. This tremendous pillar of fire was 450 feet in breadth, and ascended to a stupen-

CANDELABRUM, STOOL & READING TABLE.

No. 46, of R. ACKERMANN'S REPOSITORY of ARTS &c. Pub. 1 Nov. 1812, at 101, Strand, London.

dous height; the effect of which from most parts of the metropolis, particularly from the bridges and the Southwark side of the Thames, was awfully sublime, and, abstracted of the misery which such a calamity must ever produce, was a spectacle of magnificence beyond the power of description. Such was the fury with which the conflagration raged, that, within thirty-five minutes of its commencement, the whole of the roof fell in with a tremendous crash.

It is worthy of remark, that although two extensive reservoirs of water had been formed upon the top, sufficient to inundate the house, they could not be used in time, and the iron curtain which separated the audience from the stage, dividing the building in the center, intended, in case of fire, to save at least one half of the edifice, had become so rotten, and the machinery so impracticable, that it was removed but a short time before the catastrophe.

Such was the sensation which this awful conflagration created in the town, that many members of parliament, the house then being met, left their seats, and went to Westminster bridge to view the flames.

It would be doing injustice were we to omit noticing the manly, dignified, and patriotic spirit manifested on this occasion by Mr. Sheridan, whose interests were so deeply involved in this catastrophe. He was in the House of Commons when he received the first intelligence of the fire; and though he was evidently much affected by the shock, yet when some of the members, with a generous feeling, proposed to adjourn the debate, in which he was expected to take a part, he summoned fortitude enough to say, that "however lamentable the event might be to himself, he thought it not of such a nature as that it ought to interrupt the business of the nation."

The loss sustained by this sudden calamity, including, with the building, the extensive property of all sorts in scenery, machinery, dresses, decoration, music, instruments, plays, &c. could not be restored for a sum under £300,000.

Plate 30.—FASHIONABLE FURNITURE.

The candalabrum represented in the annexed engraving, has been admired for its simple elegance, and is expressly designed in conformity to that general taste for uniting plainness with elegance, which prevails amongst the genteel class of the British public.

The table partakes of the same character, simplicity of form, enriched, but not overloaded with ornament. This piece of furniture may be appropriated to many convenient purposes. It may be used with a portable desk for writing, for work, for the game of chess, or other amusing games that occupy but two persons. Neither of these specimens is of expensive execution.

The foot-stool may afford a hint to those ladies who are desirous of exercising their taste on such elegant appendages to their sitting-room. A stool of this form, it is presumed, would appear handsome if covered with painted velvet.

RETROSPECT OF POLITICS.

SPAIN.

Northern Provinces.

WHATEVER may be the final issue of the war in Spain, the campaign of the present year will ever form an important and glorious portion in the history of our empire, and the battle of Salamanca be numbered among the greatest victories ever gained by a British general. That three hours' fighting in one remote corner of Spain, of about a league's extent, has, like an electric shock, totally changed the aspect of the war in the whole Peninsula, overturned all the enemy's plans, struck with dread his several armies, and torn from them the tranquil possession of vast provinces, where they had established the dominion of their wretched tyrant on apparently the most solid foundations.

Much, much indeed, remains yet to be done; but the genius of Wellington and his restless activity, if duly supported by his country, and by the nation he combats for, from whom he has at last obtained the rank and authority of Generalissimo over all the Spanish armies, will, we have no doubt, accomplish the task so brilliantly commenced. We left our hero last at Madrid, resting his brave victorious soldiers, and perhaps waiting for the junction of General Maitland's corps. It was a short repose; for our present narrative will now have to follow him to no less a distance than Burgos.

After the undisturbed expedition of the French General Foy towards Astorga, detailed in our last, the discomfited army under General Clausel grew bold again, drew southward along the Pisuerga, occupied Valladolid, extended along the northern banks of the Douro, and pressed the advanced posts of General Anson's cavalry at Tudela on that river. These demonstrations determined Lord Wellington to beat up once more the quarters of the army of Portugal. He quitted Madrid on the 1st September, leaving, for the protection of that city, the third division at Madrid, the fourth at Escurial, and the German heavy cavalry at St. Ildefonso; and having collected the rest of the army at Arevalo, marched from thence on the 4th, crossed the Douro on the 6th, and entered, once more, Valladolid on the 7th. At his approach the French army retired northwards along the Pisuerga, closely pursued by his lordship, who, on the 13th, arrived in Torquemada, and on the 16th was joined by the Galician army under General Santocildes. On the 17th our general found the enemy occupying a strong position at Celada del Camino, where he would have attacked them, had they not again fled from his presence. They were further driven as far as Burgos, which town, with the exception of the castle, they likewise abandoned, together with considerable stores of provisions.

The castle of Burgos had been converted into a fortress of considerable strength, defended by a double line of entrenchments, and further protected by a hornwork on St. Michel's Hill, at 300 yards dis-

tance; and General Caffarelli, who appears to have joined Clausel, had left a force of 2000 select troops to defend these works, and by so doing to arrest the further progress of our army. Lord Wellington, however, having crossed the Arlançon on the 19th, with his characteristic rapidity, stormed the hornwork of St. Michel's, taking 1 captain and 62 men prisoners, and 3 pieces of cannon, at the expence, however, of 71 killed and 333 wounded. Two days afterwards (21st), an attempt was made to take the exterior lines of the enemy's fortifications by assault, which failed. Our loss on this occasion was 348 killed and wounded. Upon this Lord Wellington called in aid subterraneous co-operation; a mine was sprung on the 29th, and the breach it produced instantly stormed by an advance party; but the troops that were to have supported them missing their way, our men were again driven from the breach, with 163 killed and wounded. In further aid of our efforts, a battery was now raised, which, by the 4th of October, had rendered the breach more practicable; and a second breach being effected by the explosion of a second mine on the same evening, both were stormed immediately, and finally carried, at the cost of 240 men killed and wounded; thus at last establishing a lodgment within the *exterior* lines of the castle of Burgos.

How far this success may accelerate the surrender of the garrison, we are unable to anticipate. Indeed, unacquainted as we are with the locality of the place, and not pretending to criticise the operations of a captain whose talents Bonaparte himself has recently publicly eulogized at a dinner party of crowned heads in Dresden, and whom we adore in our hearts, it remains for us to rest satisfied, that there must have been some very cogent reasons to induce Lord Wellington to attack the castle of Burgos in the manner he has done, and spend so much time before it, in preference to masking so petty a place by a small portion of his troops, and proceeding in further pursuit of the French, so as not to afford them fresh time to fortify some new position, and strengthen themselves by successive arrivals from France.

As we had apprehended in our last, the French have paid another visit to Bilbao. Caffarelli himself, at the head of 9000 infantry and 800 cavalry, appearing in its neighbourhood, the brave troops of our allies, under General Mendizabel, prudently retired at his approach, and the French general entered it once more without opposition. But his stay was not long, owing to Lord Wellington's operations in the north. Caffarelli left Bilbao again on the 8th of September, in order, as has already been stated, to form a junction with the main army in the north under Clausel. The whole northern coast of Spain, along the whole Bay of Biscay, is thus cleared of the enemy, with the exception of St. Sebastian's, Guetaria (a recent attempt on which, by the squadron under Sir Home Popham, has been repulsed), and Santona, which is strong, and occupied by 1500 men.

It is said, that Massena has crossed the Pyrennees with 6000 conscripts, and that he has ordered the approaches to France to be secured by fortifying the pass through the

mountains. So insignificant a reinforcement will not better much the situation of the French, who, should Lord Wellington obtain early possession of the castle of Burgos, will find themselves closely pressed on all sides; our general in front, the Spanish troops from Biscay on their right flank, and on their left both Mina (who, on the 23d of August, had a sharp and successful action, near Pampeluna, with a corps of 3000 men, which he diminished one third); and Duran, who recently entered Logrono on the Ebro.

EAST AND SOUTH OF SPAIN.

The fugitive usurper of the throne of Spain has joined Suchet at Valencia, or rather, at San Felipe, on the 23d of August. During the long march from Madrid, his troops have suffered considerable diminution by want and sickness, by the desertion of the greater part of his Juramentados (in consequence of a free pardon granted to them by the Spanish government), and, in some measure, by an affair part of his cavalry had on the road with General Bassecourt. The garrison of Cuença, moreover, on its march to join him, near 1000 in number, was attacked at Requena (25th of August), by General Villacampa, and forced to surrender.

Soult, likewise, has not been suffered to evacuate the south of Spain without molestation. The corps of Spaniards and British, respectively under the orders of General Cruz and Colonel Skerrett, whom our preceding retrospect had landed at Huelva and accompanied to Niebla, marched from thence upon Seville, which was still occupied by the French rear-guard of eight battalions and 400 cavalry, under General Villatte. On the 27th the allies arrived before that city, and assailed the bridge over the Guadalquivir, which had been partly destroyed: a fierce contest ensued, in which the Spaniards distinguished themselves; the French were driven into the town, the bridge taken and repaired with planks, furnished by the inhabitants amidst the enemy's fire, Seville reconquered inch by inch in its very streets, and the French pursued in their retreat beyond the town as far as the exhausted strength of the allies would permit.

The enterprizing Ballasteros, as may be supposed, was equally active in following the footsteps of the retreating enemy in another direction. Near Antequera he came up with a corps of 8000 infantry and 2000 cavalry, on the 3d September, advantageously posted. These he attacked and dislodged with loss, pursued one league, and entered the town of Antequera. At Loxa, too, he had, in his further progress, a decisive advantage over a hostile column.

The ulterior designs of Soult's march are to be divined from the rout he has pursued. He has not moved towards Madrid, as was apprehended, but, in different columns, taken the road to Jaen, Baza, and Granada. After arriving at the latter city, on the 6th, he made a stand to collect his army in the neighbourhood; and, waiting till joined by Drouet, put himself in motion again (15th September), on the road towards Murcia. Two days afterwards, Ballasteros entered Granada also, but will probably ere now have set out in a different direction, in consequence of orders he received to turn northward, and establish himself at Alcarez, in La

Mancha. Soult, therefore, will continue his march unmolested towards Valencia, effect, as Joseph Bonaparte did, his junction with Suchet, and, probably, in the first instance, undertake some operations against the (unfortunate, we had almost said,) expedition of General Maitland. That armament of 7500 British and 3500 Spaniards, from Majorca, under Colonel Whittingham, after making two feints of landing at Palamos, in Catalonia, and shewing itself near Valencia, actually disembarked, on the 10th of August, at Alicant, and being joined by Colonel Roche's division, of 3000 men, put itself in motion on the 15th of August, marching towards the interior as far as Montforte, and further moving on the 17th to Elda. But, finding that Joseph had joined Suchet, they retraced their steps, and, on the 23d, returned to Alicant, where they have remained inactive since, with Suchet in front, at St. Felipe, the pestilential fever at Orihuela, six leagues in the rear, and the expectation of seeing Soult likewise approach to pay them a visit. Our apprehensions, therefore, for the safety of that army are much increased, and the best tidings we could hear of them would be, that they had embarked unmolested for some other quarter, where their co-operation may be more effective, cooped up as they now are in Alicant, and cut off from their communication with any other of the allied armies.

The junction of Joseph, Suchet, and Soult, by this time unquestionably effected, forms an epoch in the Spanish war, their united numbers, at a moderate computation, amounting to no less than 60,000 effective men, a force strong enough to induce them to direct their attention towards Madrid itself, in which case Castile will become the theatre of an important struggle; for, thanks to the dispositions of Lord Wellington, the following measures have been taken, and are in preparation to anticipate such an event.

General Hill, as soon as Soult left Seville, broke up from Estremadura towards the Tagus, which river he crossed with his army on the 20th September, continuing his march by Talavera de la Reyna, and arriving, towards the end of the same month, at Toledo, between which city and Aranjuez that army was posted, according to the latest accounts.

The second and third Spanish army (as it is called), under General Elio, after tarrying some time at Hellin, in Murcia, probably in expectation of the failed junction of General Maitland, likewise has broken up for Castile, and announced its arrival by the capture of Consuegra and its garrison (22d September), a town in the very center of that province.

Ballasteros, as we have already stated, being ordered up to Alcarez, his forces, with those of Hill and Elio, will be within junction, and, with the addition of the troops left at and about Madrid by Lord Wellington, form an army, we hope, sufficiently strong to face any numbers which can be brought against them from the side of Valencia.

SPANISH COLONIES.

Extinction of the Republic of Venezuela.

The tremendous earthquake in the Caraccas, of the 26th of March, 1812, has proved as effective in its moral results, as it had been destructive in a physical point of

view. It has overturned not only the rocks of Venezuela, but also upset its boasted republic. Although in our last we have briefly alluded to some of the first important consequences that have resulted from that convulsion of nature, we shall, for the sake of context, briefly repeat the leading features of the extraordinary counter-revolution.

The people being, partly of their own accord, partly by the persuasion of the priesthood, impressed with a conviction that the earthquake was a punishment of heaven, for renouncing their allegiance to Ferdinand VII. regretted the *sinful* step they had taken; and, with many persons of note, held correspondence, not only with the government of Porto Rico, but also with the royal troops at Coro, commanded by General Monteverde. The consequence was, that he took advantage of the fears of the insurgents, and, with a comparatively small body of men, marched against them. The loyal troops were joined by many characters of influence, inimical to democracy. At this crisis the wreck of the patriotic army assembled, and the command was given to the Marquis del Toro, who soon after resigned his commission. The command was next entrusted to General Miranda, and the army reinforced with men and arms. About this time congress dissolved, and the royal army took possession of Valencia; after which the rebel army retreated to Mearcai, the capture of which soon took place, owing, as it is supposed, to the mismanagement and inattention of Miranda, who retreated to Vittoria, though his army amounted to double that of the enemy.

On the 6th of July, Porto Cavallo was taken by surprize. The loss of this important sea-port afforded a pretext to Miranda for surrendering, who entered into a secret armistice, which led to a private capitulation. The terms of Miranda's surrender were only known to one or two of his particular friends. The insurgents of the Caraccas were dissatisfied with his conduct. Every one, to the last moment, remained persuaded that Miranda had taken care of their safety; but on learning the reverse, they fled to Laguira, to embark on board the vessels detained by Miranda's embargo, which was expected to be repealed; but on the capitulation being concluded, it was continued in the name of General Monteverde.

General Miranda arrived at Laguira on the 30th of July, and ordered the embargo to be raised, intending immediately to embark on board an English schooner for Curaçoa; but the commandant refused to do so, made him a prisoner, confined him in a dungeon, upbraiding him as a traitor, and, in this exigence, declared himself for Monteverde, to whom Miranda was delivered over. The ulterior fate of this turbulent character is not yet known.

RUSSIA AND NORTH OF EUROPE.

Bonaparte has entered—the spot on which Moscow *was* situated; for—with a heart pierced with pity at the sufferings of a brave, but unfortunate people, and full of execration against the iniquitous wretch, born it seems to be the scourge of the human race—we have to state, that Moscow, one of the richest, most splendid and extensive cities of the world, is consumed by fire

—IS NO MORE. But to the details of these gloomy tidings.

We left Bonaparte last at Slakovo, on the 28th of August, on which day the veteran Prince Kutusow took the command of the Russian army of the center from the hands of Barclay de Tolly, continuing the retreat in the direction of Moscow, destitute as the plains in the line of march were found, of any position favourable to making a stand against an enemy superior, not only in numbers, but in military genius and tactic skill, and desirous as the Russian chief was to avail himself of the junction of a corps of 10,000 men of Moscow militia, and another equally strong, approaching from the southern governments, under General Miliradovitch. Hence the advance of Bonaparte, except some slight affairs with the rear-guard, was unobstructed; and accordingly his 16th bulletin, dated 31st August, reported his head-quarters at Wiasma; and the 17th at Ghjat, on the 3d September. At Borodino, a village about three leagues west of Mojaisk, a range of hills presented localities, which, improved by art, were deemed sufficiently advantageous to await the enemy in; and accordingly every nerve was strained to form on that spot an entrenched camp, which, defended by the mass of the Russian army, should arrest the strides of the invader, and secure the Eastern capital. On the 5th September the French army arrived within sight of the Russian lines, and, with their usual activity, stormed a redoubt apparently essential in the Russian line of defence. The 6th Bonaparte spent in reconnoitring his opponent's position; and on the 7th, at six in the morning, his troops were ordered to the attack. A conflict ensued, than which the annals of the human race record none more desperate and destructive. Of 260,000 men that met on that morning in full vigour, the sun set upon at least 60,000, stretched on the ground lifeless or wounded. The reports of both parties, descriptive of that murderous contest, are before us; both claim the victory, the temples of both nations have resounded with *Te Deums.* The French bulletin states, that, by eight o'clock in the morning, all the Russian entrenchments were carried; and that the resistance, together with an attempt of the latter to recover what they had been forced to abandon, caused them a loss of from 40 to 50,000 men killed and wounded, whereas the loss of the French amounted to no more than 10,000 men: and in this claim of the victory, the fact of Bonaparte having reached Mojaisk on the 10th, from whence the bulletin is dated, would seem to bear out his assertions. On the other hand, General Kutusow dates his dispatch the day after (8th), *from the field of battle*, informs his sovereign of the victory he has obtained, by repelling every attempt of the enemy to carry his position, not an "inch of which he has lost," confesses his loss to amount to 30,000 men killed and wounded, but estimates that of the French at much more; his sovereign rewards him with a liberal donation, and every soldier with a remuneration of five rubles; the dispatch of Lord Cathcart re-echoes the success: but, in spite of this victory, Kutusow, in a subsequent report, announces his

retreat, and accounts for it by the severe loss he sustained at Borodino, and the still overpowering superiority of the enemy notwithstanding his recent defeat; he further states, that, distrusting the strength of his numbers, he had not thought it advisable to make another stand on this side of Moscow (altho' in a council of war held on that important question, some generals had been of a different opinion), and in case of a defeat, expose the capital to the ravage of an infuriated conqueror; and that, upon mature consideration, he had deemed it best to open to the enemy the road to Moscow, and take a position in the southern neighbourhood of it.

We shall leave the solution of the question of victory to the decision of the future historian, who probably may be able to form his opinion upon data hereafter to be published. Subsequent events have diminished its importance; for seven days after the battle of Borodino, we find Bonaparte from 60 to 70 miles advanced, making his entry into Moscow (14th of September), stating the city in flames, and accusing the Russian governor Rotopchin as the incendiary of the capital, by whose orders, as he states, some thousands of malefactors and other miscreants had set the town on fire. Although the resistance made to the French in the streets of Moscow, may have prompted them to retaliate upon the poor inhabitants with the torch, we do not think they themselves would wantonly have set fire to a town in which they expected to spend their winter; and therefore conceive it not impossible, nay, probable, that the Russians, finding the city lost to *them*, formed, like the Saguntines, the patriotic resolution of devoting their homes to the flames, and thus rendering the possession of the city of no value to the invader. If so, their determination is praiseworthy, and the success of it is already felt by Bonaparte. His three last bulletins, as far as the 20th of September, state three fourths of the town entirely in ashes, and no part completely saved except the Kreml, an extensive castle, or, rather, a town of itself, surrounded by walls, now his residence, adding, that the soldiers (instead of finding comfortable homes) are lodged in barracks, and that the heavy rains made it necessary to rest them from their fatigue.

Their repose, we trust, however, will be a short one; not that we can hope for immediate offensive operations on the part of General Kutusow's army; but both flanks of Bonaparte's army will, ere long, find themselves in critical situations.—On the side of the Dwina, General Wittgenstein, since his recent victories, has kept the army of General (now Marshal) St. Cyr, closely within its lines at Polotsk; and the brave General Essen, by one or two successful sallies from Riga, has struck terror into the corps of Macdonald, which, instead of commencing the siege of that fortress, finds itself rather in a situation of a besieged garrison, and forced to entrench itself in its turn. This state of defensive or desultory warfare, however, will now probably immediately cease, since it is known that a reinforcement of 18,000 excellent troops has just arrived at Riga

from Finland, and was forthwith to commence active operations in conjunction with the garrison.

On the side of Volhynia, too, we may expect an immediate change of affairs. The army of General Tormassoff, which, owing to inferiority of numbers, had, in a series of minor engagements with the Austro-Saxon army under Prince Schwartzenberg, been compelled to yield some ground, inch by inch, and to draw somewhat southward, has, according to official advices from Lord Cathcart, been reinforced by part of the Russian army from the Danube, amounts now to 80,000 men, and is likewise immediately to put itself in motion.

Upon the whole, therefore, the situation of Russia, if she will persevere in the contest, is not only far from desperate, but likely to become soon a source of alarm to the invader. Bonaparte, it is true, has, by unheard of sacrifices, and with unparalleled rashness, forced a passage to Moscow; but, in saying that, all he has done is said. He has found a city in ruins, a nation every where hostile, no traitors, no lukewarm dupes to his hacknied promises and proclamations. On the contrary, from the grandee down to the serf, every heart burns to avenge the national insult and disgrace, and clings round a beloved sovereign, who, in a proclamation issued since the fall of Moscow, has engaged to stand or fall with his people, and has set before their eyes the encouraging example of the Spanish nation. Let it be remembered, that but three years ago Bonaparte was in possession of the Austrian capital, master of the fertile provinces of Austria and Germany, and within reach of his own frontiers, when he sustained that memorable defeat at Aspern, which, if duly followed up, would have terminated his career, nay his empire; and all this in the finest season of the year: whereas, now he has to dread the rigours of a northern winter in the very heart of the Russian monarchy. Surely such a situation is not enviable; and, in our opinion, the vast powers of his military genius will fall short of the gigantic task of rising superior to all the difficulties which must soon crowd upon him.

He himself appears to be fully aware of the extent of these difficulties. Reinforcements are hurried from every part of Europe to supply the thinned ranks of his army; and, at an extraordinary secret sitting of what is called the Senate at Paris, a decree was passed, on the 1st September, ordering a new levy of 120,000 youths of the conscription of 1813 to be raised for active service, and another of 17,000 for the defence of the interior.

SWEDEN.

What we are to state under this head, we are almost at a loss to judge of. Our eyes had been fixed on Sweden as a power likely to give a momentous cast in the affairs of Europe by its co-operation with Russia; and although our patience had been repeatedly put to trial, still, after the recent interview of the Crown-Prince with Alexander, and after even the arrival of transports from England, and the marching of the troops to the coast, we confess we contemplated the immediate sailing of the Swedish expedition as an event near at hand. But, we lament to say, nothing of the kind has yet taken place. The troops are marched and

countermarched, the Crown-Prince is one day expected at one port, the next day at another; a close and mysterious vacillation seems to be the order of the day in the Swedish counsels; and, amid all these delusive preparations and shiftings, the season has drawn to a close; winter is approaching, and we fear we shall have to look to the efforts of Russia alone, to extricate her from the momentous struggle she is engaged in. We shall not swell our pages with the various reports, however plausible, which are assigned to the hesitation and tardiness of the Crown-Prince in lending his aid towards the common cause.

UNITED STATES OF NORTH AMERICA.

Our present report has to record tidings of a mixed nature; one occurrence of a disagreable description, and an event exultingly glorious. But we have the cheering reflection, that the latter greatly outbalances the former in importance, and that the unpleasant intelligence, at the same time that it is of minor weight, does not tarnish the lustre of the British character.

To begin with the the worst. On the 19th August our frigate the Guerriere, Captain Dacres, carrying 28 18-pounders, 16 32lb. carronades, 2 9-pounders, and 244 men, was met, in lat. 40.20. N. and long. 55. W. (not far from the Great Bank of Newfoundland), by the American frigate the Constitution, Captain Hull, carrying 30 24-pounders, 24 32lb. carronades, 2 18-pounders, and 476 men. Notwithstanding the superiority of the American (of men as stated, and of metal in the proportion of 1530lbs. weight of shot to 1034), a desperate action ensued, in the commencement of which the Guerriere lost her mizen, and subsequently her main and foremasts, 15 killed and 78 wounded. Thus become an unmanageable wreck, Captain Dacres struck his flag, and it being impossible to carry the ship to America, she was burnt the next day by Captain Hull. The latter circumstance alone is sufficient to convince the British nation, that the ship was bravely fought to the last, and that in her surrender our honour and renown for naval prowess has suffered no diminution, however ungrateful it may be to British pride to reflect, that this is the first British frigate which ever struck to an American frigate, or indeed to any hostile frigate for many years back.—An occurrence less to be regretted, is the capture of the Alert, a 16-gun brig, by the Essex American frigate of 44 guns, after a most sanguinary conflict: and, while we are employed on naval matters, we will add, that the United States squadron under Commodore Rogers, which had left New-York on the 21st June, and which had caused so much alarm to our commercial world, has returned to port, after 70 days cruize in every direction over the Atlantic, during which it captured *seven* British merchantmen.

Now to Canada, to raise our spirits. An armistice had been concluded between the American General Dearborn and Lieutenant-General Sir George Prevost, in the contemplation that the rescission of the British Orders of Council would, when communicated to the American executive, put an end to the war. But that government, sanguine in its expectations of success

from General Hull and his army, who had been sent against Upper Canada, and evidently animated by rancorous and inveterate enmity against England, immediately annulled that pacific arrangement; unfortunately for them! for General Hull's army, to speak *à la bulletin*, EXISTS NO MORE, except in British gaols; thanks to the energetic operations of the brave Major-General Brock, our commander in Upper Canada. While there was nobody to oppose him, General Hull ravaged our territory as far as Moravia Town; yet, even in these incursions, the skirmishes with the few British he met, were in our favour; and a spirited enterprize of Captain Roberts on the American fort Michilimackinack, which surrendered to him on the 17th June, considerably obstructed the operations of the American army, and gave an auspicious omen of future success. But a reinforcement, which was rapidly sent to the fort of Amherstburg (Malden), not only secured the safety of that place, but compelled the enemy to retreat in his turn across the river Detroit, and take shelter in his fort of that name. Here, too, he was not long left in peace; for General Brock himself, a few days after (13th August), arrived with a little band of 300 brave men at Amherstburg; and on the 15th erected batteries against Detroit, summoning General Hull to surrender, which he refused. Upon this, our little army crossed the river, in hopes to induce the American general to give battle. But when it was found that he declined that too, that he had detached a corps of 500 men under Colonel M'Arthur, and that 200 American cavalry were three miles in the rear of the British, General Brock made dispositions to storm the fort, in conjunction with the Indians who had joined him. As soon as General Hull perceived our commander's serious intentions, he hung out the white flag, and on the 16th of August surrendered himself, his army, and his fort to our general. The capitulation by which the American army was thus made prisoners, included M'Arthur's and all other detachments. Their total force consisted of two troops cavalry, one company artillery, the 4th United States regiment, detachments of the first and third United States regiments, three regiments Ohio militia, and one regiment of Michigan militia, in all 2500 men, of which General Brock sent the militia back to their homes, not to serve during the war. Our own numbers were, 30 artillerymen, 250 of the 41st regiment, 50 Newfoundland regiment, 400 Canada militia, and 600 Indians, in all 1330 men!!! The fort, with its stores and 33 pieces of cannon, is now in our possession: and thus the campaign against Upper Canada has terminated by the British flag waving on American soil. This important event, which has produced to the gallant general who achieved it his sovereign's immediate reward, by an extra ribband of the Order of the Bath, will be allowed to outweigh infinitely the trifling naval reverse of fortune above recited; and it is a singular coincidence, that Britain should so sorely have avenged, in a distant quarter, an insult from Captain Hull, upon the head of a general of the same name.

Although, however, the surrender of Detroit has, for the present, com-

pletely secured Upper Canada, the lower portion of that colony is strongly threatened with invasion by a numerous American army collecting on its borders under General Dearborn; but the success of our arms in one quarter, added to the general confidence we justly place in British valour, prevents us from giving way to any feelings of alarm. From all we have stated, it will be clearly inferred, that *war* is the watchword of the existing government in America, and that further moderation and forbearance on the part of Great Britain would be weakness. It is under that conviction, no doubt, that a proclamation has at last issued from the Prince Regent, dated the 13th October, ordering reprisals to be made on the vessels and property of the United States, and letters of marque to be granted against them; adding, with a true spirit of conciliation, the clause, that the authority previously given to our commander on the American station, to sign a convention for annulling all hostile proceedings, and restoring amity between the two nations, shall remain in full force.

MEDITERRANEAN.

Since the happy revolution in Sicily, detailed in our last, the parliament of that island has assiduously continued its labours towards the forming of a new constitution, without any other interruption than the alarm of a second "powder-plot," which, altho' carried into actual execution, Aug. 12, providentially missed its diabolical aim. The chamber of the Commons was to be blown up by the explosion of one of those thick glass bottles which hold many gallons, and are termed demi-jeans, filled with gunpowder and fragments of iron, and covered with flax, that it might not break in its fall. It is not yet ascertained from whence it was thrown, but, instead of going through the windows of the House of Commons (as was probably the intention of the miscreant), it alighted in the street before it, and burst. Great rewards have been offered for the discovery of the author of the infernal engine, but hitherto without success.

The expedition to the Adriatic, under Admiral Freemantle, which (as we now are enabled more correctly to state than in our last) consisted of 1200 troops, and had sailed from Zante to attack the Bocca di Cattaro, has returned to its old quarters, on finding the object of their destination amply secured against the intended blow, both by strong works, and a force infinitely more numerous than what erroneous information had led them to expect.

DOMESTIC INTELLIGENCE.

His Royal Highness the Prince Regent dissolved the Parliament by proclamation dated 29th September. The elections, which were forthwith proceeded upon throughout the British empire, are nearly terminated, and have exhibited much less bustle and riot than is usually attendant on the exercise of a Briton's right of chusing his representatives in the House of Commons. It is reported, that Parliament will meet on the 24th November next, sit a few weeks, and then adjourn till February.

On the 30th September a most gratifying spectacle took place at the parade before the Horse Guards. The national pride of the British

patriot was indulged with a second exhibition of fresh trophies wrested from the French armies in Spain, and at the same time with the sight of the consort and daughters of our beloved unfortunate monarch, the Prince Regent, and the royal dukes. Two eagles gained at the battle of Salamanca, two others taken at Madrid, and one which its bearer had hidden from the eyes of his conquerors in a river near Ciudad Rodrigo, and which subsequently was discovered, together with four other stands of colours, were brought forward, carried before the line in military pageantry, and afterwards added to those which already form a glorious ornament in the Military Chapel at Whitehall.—Although eleven now, the number is far from being complete!

FASHIONS FOR LADIES.

PLATE 32.—EVENING DRESS.

A WHITE crape or mull muslin petticoat, worn over white satin, finished round the bottom with a ball fringe of gold; a crimson velvet or satin bodice, formed so as partially to expose the bosom and shoulders; a short bishop's sleeve, edged with ball fringe, and ornamented with the same round the bosom and shoulders. A short sash of shaded ribband, to correspond with the colour of the bodice, tied in short bows and ends in front of the figure. A shepherdess's hat, composed of blended crimson velvet and white satin; a curled ostrich feather, placed entirely on one side, and waving towards the back of the neck. The hair divided on the forehead, and curled on each side, rather lower than of late. Treble neck-chain, and amulet of wrought gold; short drop ear-rings, and bracelets *en suite*. Crimson velvet or satin slippers, trimmed with gold rosettes or fringe. White kid gloves, just avoiding the elbow. Fan of white and silver embossed crape, or carved ivory. Occasional scarf of white French silk, with embroidered ends and border.

PLATE 33.—PARISIAN OPERA DRESS.

An evening or dinner robe, of white muslin; with short fancy sleeve, appliqued with lace, and trimmed with a fall of the same article round the bosom. A loose robe pelisse, of celestial blue satin or velvet, trimmed down each side and round the neck with a full swansdown fur, and negligently confined in the center of the bosom. An imperial helmet cap, composed of blue velvet, ornamented with a silver bandeau and beads; a full white ostrich feather waving towards one side. Necklace and fancy earrings of pearl, or the blue satin bead. Slippers of blue velvet or kid, with silver clasps or small buckle. Gloves of primrose kid.

GENERAL OBSERVATIONS AND DESCRIPTION OF THE FASHIONS FOR AUTUMN.

There is no period of the year in which fashion exhibits a greater variety than the present; and the changeful temperature of the season proclaims and sanctions the diversity which prevails. We not unfrequently observe the costume ge-

nerally appropriated and adapted to the four quarters of the year, displayed *in one day;* so that the fair votaries of the fantastic goddess have ample scope for their invention, as well as extensive encouragement for the exercise of their taste and genius. There is, however, a certain established style, from which no female can depart without endangering an application of affected singularity detrimental to the deviator; unless, indeed, she be endowed with great personal beauty, a correct taste, and moves in that exalted station which may allow of her influencing (by such an assumption) the taste and habits of the many. While, therefore, we enforce an attention to general style, we shall dwell more particularly on those articles of attire which complete a fashionable *tout-ensemble.*

To commence, then, with the Promenade and Carriage Costume. The pelisse and spencer of coloured satin or sarsnet, trimmed with silk fringe, and buttons *à la militaire,* or closed in front with silver buttons, small clasps, or silk frogs, are generally seen on those days when the absence of the sun causes a chilly gloom; but, when his rays reach us through a clear and unobstructed medium, these adhesive habits are laid aside for the crape or silk mantle, cloak or pelerine. These are variously and fancifully constructed, but are seldom worn longer than the simple Spanish cloak; indeed the capes *à l'Espagnole* are now seen to decorate the pelisse, spencer, and high morning dress. The crape robe and mantle are very becomingly ornamented with broad borders of satin, the same colour, a contrast which produces the most attractive effect. The gipsey hat of straw, the silk or satin bonnet, blended with plaitings and folds of crape, the small chip and straw slouch, the mountain hat of willow, and satin hat of the Spanish form, with puckered front, ornamented with an ostrich feather or cluster of variegated rose-buds in moss, are each entitled to rank high in their several appropriations. The Wellington robe (described in Belinda's letter of a former number) is now in great estimation as a ball or evening dress; as is also the Salamanca petticoat of crape, and jacket of satin, ornamented with borders of the small Persian rose. The short polonaise of satin or sarsnet, flowing loose from the shoulder, with a crape or muslin petticoat, embroidered round the bottom in a fancy border of blended silk and silver lama, is also a very elegant addition to this style of decoration. The round robe for this order is now generally seen with a train somewhat longer than has been admitted of late. The shoulders (and indeed the whole bust) is still much exposed. The waist is constructed a becoming length. The sleeve invariably short, either in the full melon, bishop's, or Circassian form, or more frequently as the Spanish slash. The satin and silk boot has made considerable efforts to obtain notoriety as an article for full-dress, but with little success. It had only been partially adopted, and is now almost entirely confined to its proper sphere, the promenade and the carriage costume.

The intermediate order of robes are generally of white muslin, a walking length, finished at the bottom with borders of needlework,

narrow treble flounces of muslin, or edging of narrow lace. The sleeve is here either short or long, and very full, tied at intervals with bows of ribbon the colour of the long sash or bracer, which is now a fashionable appendage to this order of costume. The coloured satin bodice is very much in request; it is formed low in the bosom, either laced in the cottage form, or buttoned behind, and biassed in front like the girl's simple frock. Round the bosom is laid flat a fine scolloped lace, above which is a plaiting of white net. This simple yet attractive little appendage is found to offer a most convenient and pleasing change to the round muslin robe. Flowers are still more general as decorations for the hair, than gems; though, in the ball-room, the latter can never be considered as inappropriate. There is little novelty in jewellery ornaments since our last, except the broach composed of coloured gems, to represent natural flowers, which is likely to be much in fashionable request, when its ingenuity and beauty shall have given it publicity.

MEDICAL REPORT.

An account of the practice of a physician from the 15th of Sept. to the 15th of October.

Acute Diseases.—Measles, 2... Erysipelas, 1...Fever, 3...Catarrh, 4...Acute rheumatism, 2....Acute diseases of infants, 7.

Chronic Diseases.—Asthenia, 10 ....Cephalalgia and vertigo, 6..... Palsy, 2...Epilepsy, 2...Tic douloureux, 1...Dyspepsia, 8...Enterodynia, 2...Gastrodynia, 4...Dysentery, 1...Bilious vomiting, 2... Abdomen tumidum, 1...Dropsy, 1 ..Chronic rheumatism, 6..Rheumatic gout, 3...Lumbago, 2...Pulmonary consumption, 3...Cough and dyspnœa, 15...Cough and hœmoptoe, 4...Pleurodyne, 2...Worms, 2..Scurvy, 2..Female complaints, 3.

Since the very wet and changeable weather which we have for some time past experienced, coughs, colds, and rheumatic complaints have increased. Fever is beginning to appear, and two of the cases in the present list assumed the typhoid character. One of them is already cured; but the other is in a very malignant form, and in all probability will prove fatal; the patient being advanced in years, with a constitution much impaired by intemperance, and the disease, which succeeded a cold, advanced to its latter stage. If we do not succeed by very active means, in cutting short a fever in its very commencement, it runs on for a considerable time, without medicine appearing to produce much effect.

The tendency to putrescence in this complaint, is greatly checked by acids; they prove very grateful to the patient, and at the same time have a most beneficial effect upon the disorder. Muriatic acid, diluted so as to be readily swallowed, is the best; it allays the febrile heat, assuages the thirst, and seems to correct the vitiated secretions. Independently of the good effects of acids in general, this acid in particular has probably been introduced into practice in fevers, from its great efficacy in destroying the power of contagion. Different modifications of it have been employed in the French armies, whenever contagious diseases

have appeared, with astonishing success, both by fumigation or gas, and drinking it freely in a diluted state. It should be used in all large hospitals, or wherever the air is vitiated in close rooms containing sick people; in fact, it is a safe precaution in any contagious disorder. Its happy effects were lately experienced in Spain, in a contagious disease which proved very fatal; but in those houses in which fumigations of the oxygenized muriatic acid were used, the contagion did not spread.

AGRICULTURAL REPORT.

The wet weather in the early part of last month has been somewhat unfavourable to the latter harvest: a few fields of late sown barley and oats have been exposed to the rains; and considerable breadths of beans, in consequence of the large leaf and great quantity of sap produced by the late fruitful season, required much field-room before they were fit for the cart. These are impressive lessons to farmers, and inculcate the benefit of an early seed-time.

The late rains have been propitious to the wheat sowing, which is extending to greater breadths than can be recollected for many years.

The new wheats yield well to the flail, and of the finest quality: in many districts it is already ascertained, that the average produce will be double that of last year.

Barley rises of a strong malting quality, and the yield abundant.

Oats are a full corn, and very productive.

Turnips, and all the brassica tribe, promise to be very productive, and of prime quality.

ALLEGORICAL WOOD-CUT, WITH PATTERNS OF BRITISH MANUFACTURE.

Nos. 1 and 2 is an entirely new article for white beds and other furniture, which we have been favoured with from the house of Millard in the city; it has a beautiful effect in the piece, and produces a rich appearance when made up. This handsome manufacture will be found desirable to persons who have large establishments to furnish for, as it wants no lining, and is sold by the piece at a very reasonable price; this and various other fashionable articles at Millard's, being disposed of on a liberal plan. We understand considerable purchases of curious foreign articles have been made by this house at the late great Custom-House sales.

No. 3 is a specimen of a new and beautiful manufacture for ladies' winter dresses, from the above house, where it may be obtained in any quantity, and of various colours. It does not exceed mediocrity in price, although it possesses the useful property of never creasing in the wear; added to which, it resembles the genuine China crape, by its falling naturally into the most graceful folds.

No. 4 is a pattern of a chaste and elegantly figured sarsnet silk, for a lady's evening dress. It is of a most pleasing colour, of neat fabric, and of a very delicate texture. It is sold by Messrs. George and Bradley, the Golden Key, Holywell-street, Strand.

The Repository

Of Arts, Literature, Commerce, Manufactures, Fashions, and Politics.

MANUFACTURERS, Factors, and Dealers in Fancy Goods, that come within the scope of this Plan, are requested to send Patterns of such new Articles, as they come out; and if the requisites of Novelty, Fashion, and Elegance, are united, the quantity necessary for this Magazine will be ordered.

R. Ackermann, 101, Strand, London.

PATTERNS for NEEDLEWORK.

LONDON MARKETS.

Return of Wheat from Sept. 28 to Oct. 3.

TOTAL, 9,025 quarters.—Average, 116s. 6¼d per quarter, or 15s. 9¼d. per quarter lower than last return.

Return of Flour from October 3 to 9.

TOTAL, 14,035 sacks.—Average, 109s. 7¾d. per sack, or 8.3¼d. per sack lower than last return.

Average of England and Wales, October 10.

	s	d		s	d		s	d
Wheat	112	4	Barley	59	1	Beans	82	1
Rye	72	5	Oats	42	8	Pease	75	7

CORN, SEEDS, &c.

	s.	s.	s.
Wheat white, per quarter	86	130	—
—red	76	124	—
—foreign	76	120	—
Rye	56	66	—
Barley, English	54	59	—
Malt	80	100	—
Oats Feed	50	56	—
—Friezland	—	—	—
—Poland	50	60	—
—Potatoe	54	63	—
Beans, Pigeon	70	74	—
—Horse	—	—	—
Pease, Boiling	84	110	—
—Grey	74	78	—
Flour per sack	100	110	—
—Seconds	95	100	—
—Scotch	90	98	—

	s.	s.	s.
Tares, per bushel	16	21	—
Turnip	20	26	—
Mustard, brown	34	45	—
—— white	24	38	—
Canary, per qr.	95	110	—
Hempseed	58	66	—
Linseed	75	120	—
Clover, red, per cwt.	84	110	—
—— white	95	126	
—— foreign, red	90	115	—
—— white	105	140	—
Trefoil	20	50	—
Carraway	78	84	—
Coriander	36	44	—

American Flour —s a —s per barrel of 196lbs.

Rapeseed, per last - - - £66 a £72 a £—

Oil Cakes, per thousand £17. 17s. to £—, 0s.

SUGAR, &c. per Cwt.

	s		s
Muscovade, fine	80	a	86
—— good	73	a	79
—— ordinary	70	a	72
East India, white	80	a	90
—— yellow	74	a	79
—— brown	70	a	73

MOLASSES 46s. 6d. a 47s. 0d.

REFINED SUGAR.

	s		s
Double Loaves	124	a	140
Hambro' ditto	104	a	112
Powder ditto	102	a	112
Single ditto	98	a	108
Canary Lumps	96	a	108
Large ditto	94	a	95
Bastards, whole	74	a	77
—— faces	80	a	84
—— middles	77	a	79
—— tips	74	a	76

GINGER.

	s		s
Jamaica, white	82	a	200
Barbadoes, ditto	75	a	80
—— black	70	a	75

RICE, *Bonded.*

	s		s
Carolina	24	a	26
Brazil	26	a	28

COFFEE, *Bonded.*

	s	d		s	d
Dominica, Surinam, &c.					
Fine	75	0	a	85	0
Good	70	0	a	74	0
Ordinary	67	0	a	69	0
Triage	30	0	a	50	0
Jamaica.					
Fine	75	0	a	85	0
Good	60	0	a	74	0
Ordinary	40	0	a	59	0
Triage	20	0	a	39	0
Mocha	300	0	a	600	0
Bourbon	90	0	a	120	0
St. Domingo	60	0	a	70	0
Java	90	0	a	100	0

COCOA, *Bonded.*

	s	d		s	d
Trinidad and Carraccas	90	0	a	100	0
Plantation	65	0	a	80	0

SPICES and PEPPER, per lb.

	s	d		s	d
Nutmegs	18	0	a	24	0
Cloves	10	0	a	10	6
Cinnamon	10	6	a	11	6
Mace	36	0	a	42	0
Pepp. white	5	3	a	—	0
—— black	2	5	a	2	6
Pimento	2	0	a	—	0

Average price of Raw Sugar, exclusive of duty, 45s. 3d.

Raw sugars have lately had a brisk sale, in consequence of the distillers being in the market.

HOPS in the Borough.

BAGS	£	s		£	s
Kent	9	0	a	13	0
Sussex	8	0	a	11	12
Essex	0	0	a	0	0

POCKETS	£	s		£	s
Kent	11	0	a	16	0
Sussex	10	0	a	13	15
Farnham	20	0	a	24	0

CORN, &c. per Quarter.

	Oct.	Wheat. s	s	Barley. s	s	Oats. s	s	Beans. s	s	Peas. s	s
Newcastle	10	76 a	120	52 a	56	— a	—	— a	—	— a	—
Northampton	10	112a	128	58 a	63	55 a	—	88 a	—	— a	—
Canterbury	—	— a	—	— a	—	— a	—	— a	—	— a	—
Lewes	17	108a	112	— a	—	38 a	42	— a	—	64 a	68
Chesterfield	10	106a	128	— a	—	38 a	50	84 a	—	— a	—
Ashborne	10	112a	124	— a	—	44 a	56	80 a	90	— a	—
Guildford	17	— a	—	50 a	55	44 a	52	— a	—	70 a	74
Gainsboro'	13	112a	120	60 a	62	40 a	55	70 a	80	— a	—
Louth	—	— a	—	— a	—	— a	—	— a	—	— a	—
Huntingdon	10	97 a	107	58 a	60	38 a	40	72 a	80	— a	—
Newark	14	115a	126	63 a	70	50 a	56	96 a	100	— a	—
Spilsby	—	— a	—	— a	—	— a	—	— a	—	— a	—
Reigate	—	— a	—	— a	—	— a	—	— a	—	— a	—
Devizes	15	104a	132	57 a	66	44 a	50	98 a	104	— a	—
Reading	17	109a	150	53 a	63	38 a	60	105a	—	84 a	85
Swansea	—	— a	—	— a	—	— a	—	— a	—	— a	—
Henley	—	— a	—	— a	—	— a	—	— a	—	— a	—
Maidenhead	—	— a	—	— a	—	— a	—	— a	—	— a	—
Salisbury	13	96 a	120	50 a	58	46 a	54	100a	104	— a	—
Penrith	13	101a	—	52 a	—	38 a	—	— a	—	— a	—
Hull	13	90 a	120	56 a	68	40 a	50	84 a	88	— a	—
Basingstoke	14	112a	120	50 a	55	42 a	48	79 a	88	— a	—
Wakefield	16	105a	120	65 a	71	47 a	52	90 a	96	— a	—
Andover	—	— a	—	— a	—	— a	—	— a	—	— a	—
Warminster	17	100a	136	62 a	67	40 a	48	104a	112	80 a	86

SPIRITS, per Gallon (exclusive of duty).

	s	d		s	d
Brandy, Cog.	8	9	a	9	6
—— Spanish	5	0	a	5	2
Hollands Gin	8	0	a	8	6
Rum, Jamaica	4	6	a	6	9
—— Lew. Isl.	3	8	a	4	6

	s	d		s	d
Mol. Spirits, British	13	10	a	14	0
—— Irish	0	0	a	0	0
—— Scotch	0	0	a	0	0
Spirits of Wine	24	0	a	0	0

METEOROLOGICAL JOURNAL FOR SEPTEMBER, 1812.

Conducted, at Manchester, by THOMAS HANSON, *Esq.*

1812. SEP.	*Wind.*	*Pressure.* *Max.*	*Min.*	*Mean.*	*Temperature.* *Max.*	*Min.*	*Mean.*	*Weather.*	*Evap.*	*Rain*
1	N W 1	30,31	30,25	30,280	63,0°	52,0°	57,50°	gloomy	—	
2	N W 1	30,31	30,23	30,270	66,0	53,0	59,50	gloomy	—	
3	S W 1	30,23	29,98	30,155	69,0	54,0	61,50	gloomy	—	
4	N E 1	29,98	29,85	29,915	66,0	54,0	60,00	gloomy	—	
● 5	Calm	29,95	29,85	29,900	68,5	54,0	61,25	gloomy	—	
6	E 1	30,00	29,95	29,975	69,0	46,0	57,50	brilliant	—	
7	S 1	30,04	30,00	30,120	69,0	50,0	59,50	brilliant	—	
8	S 1	30,04	29,94	29,990	70,0	51,0	60,50	brilliant	—	—
9	S 1	29,85	29,75	29,800	68,0	50,0	59,00	rainy	—	—
10	W 1	30,20	29,85	30,025	64,0	50,0	57,00	brilliant	—	
11	W 1	30,39	30,20	30,295	65,0	49,0	57,00	cloudy	—	
12	S W 1	30,40	30,38	30,390	67,0	48,5	57,75	brilliant	—	
☾ 13	N W 2	30,40	30,30	30,350	70,0	46,0	58,00	brilliant	—	
14	N W 1	30,30	30,22	30,260	71,0	45,0	58,00	brilliant	—	
15	S W 1	30,22	30,05	30,140	67,0	52,0	59,50	gloomy	—	
16	N W 1	30,06	29,82	29,940	66,0	52,0	59,00	fine	—	—
17	N W 1	29.95	29,82	29,885	62,0	49,0	55,50	fine	—	
18	N W 2	30,30	29,95	30,125	60,0	45,0	52,50	fine	—	
19	N W 2	30,30	30,17	30,235	59,0	43,0	51,00	cloudy	—	
○ 20	W 2	30,17	30,05	30,110	64,0	52,5	58,25	cloudy	—	
21	N W 2	30,05	29,98	30,015	66,0	48,0	57,00	fine	—	
22	W 2	30,15	29,98	30,065	64,0	44,0	54,00	fine	—	
23	N W 2	30,15	30,13	30,140	63,0	46,0	54,50	cloudy	—	
24	N W 1	30,15	30,10	30,125	60,0	44,0	52,00	cloudy	—	
25	N W 2	30,15	30,10	30,125	62,0	41,0	51,50	cloudy	2,115	
26	S 1	30,15	30,08	30,115	62,0	51,0	56,50	rainy	—	1,900
☽ 27	S 1	30,08	29,80	29,940	65,0	55,0	60,00	rainy	—	—
28	S 1	29,90	29,50	29,700	60,0	47,0	53,50	rainy	.105	—
29	E 2	30,15	29,90	30,025	58,0	43,0	50,50	fine	—	1,560
30	E 1	30,15	29,82	29,985	59,0	44,0	51,50	gloomy	.090	
			Mean	30,076		*Mean*	56,69		3,310	3,400

RESULTS.

Mean barometrical pressure, 30.076—maximum, 30.40, wind S. W. 1—minimum, 29.50, wind S. 1—Range .90 of an inch.

The greatest variation of pressure in 24 hours, is .70 of an inch, which was on the 28th.

Mean temperature, 56°.69.--Maximum, 71° wind N.W. 1--Minimum 41° wind N.W. 1--Range 30.

The greatest variation of pressure in 24 hours is 26°, which was on the 14th.

Spaces described by the barometer, 5,1 inches—Number of changes, 15.

Quantity of water evaporated from a surface of water, exposed to the action of the sun's rays and wind, 3.310 inches.

Rain, &c. this month, 3.400 inches.—Number of wet days, 7.—Total rain this year, 31.690 in.

WIND.

N	NE	E	SE	S	SW	W	NW	Variable.	Calm.
0	1	3	0	6	3	4	12	0	1

Brisk winds 0—Boisterous ones 0.

Prices of Fire-Office, Mine, Dock, Canal, Water-Works, Brewery and Public Institution Shares, &c. &c. for OCTOBER, 1812.

Albion Fire and Life Ass. £500 share, £50 paid	£48
Eagle Ditto, £50	1 15s. dis.
Globe Ditto	105 per sh.
Hope Ditto	2 18s. dis.
Imperial Ditto, £500 share	par 1 pm.
Kent Ditto	45 a 46 per sh.
Rock (Life) Ditto	3s. a 5s. pm.
Sun (Fire) Ditto	£160 per sh.
Ditto (Life) Ditto	5 pm.
Scotch Mine Stock	109 ex. div.
Ashby de la Zouch Canal	20 per sh.
Birmingham Ditto	585 a 590 do.
Coventry Ditto	808 do.
Croydon Ditto	19 a 19 15 do.
Dudley Ditto	50 a 51 10 do.
Ellesmere Ditto	70 do.
Grand Junction Ditto	207 a 208 do.
Ditto Western Ditto	32 dis.
Ditto Union Ditto	20 do.
Leeds and Liverpool Ditto	204 a 207 per sh.
Shropshire Canal	£110 per sh.
Stourbridge Ditto	175 a 180 do.
Trent and Mersey, or Grand Trunk	1047 10 ex. d.
London Dock, 6 per cent.	105½ a 106 per sh.
West India Ditto, 9 do.	148 do.
Commercial Ditto, 7 do.	140 do.
Grand Surry Ditto, 6 do.	117 do.
Chelsea Water-Works	14 10s. do.
East London Ditto	76 do.
Kent Ditto	59 do.
Portsmouth and Farlington Ditto	30 do.
West Middlesex Ditto	44 do.
Commercial Road	110 do.
Strand Bridge	44 dis.
Vauxhall Ditto	45 do.
London Institution	54 a 57 per sh.
Surry Ditto	15 do.
Russell Ditto	18 18 do.
Day Newspaper	10s. pm.
Gas Light Company	£1 a 15s. do.

WOLFE & Co. 9, 'Change-Alley, Cornhill, & FORTUNE & Co. 13, Cornhill.

METEOROLOGICAL JOURNAL FOR SEPTEMBER, 1812.

Conducted by Mr. J. GIBSON, *Laboratory, Stratford, Essex.*

1812	*Wind.*	*Pressure.*			*Temperature.*			*Weather.*	*Evap.*	*Rain.*
SEP.		*Max.*	*Min.*	*Mean.*	*Max.*	*Min.*	*Mean.*			
1	N	30,18	30,15	30,165	61°	48°	54,5°	cloudy	—	
2	Var.	30,15	30,10	30,125	65	56	60,5	cloudy	—	
3	W	30,10	29,95	30,025	65	55	60,0	cloudy	—	
4	E	29,95	29,89	29,920	67	46	56,5	fine	—	
● 5	S E	29,96	29,89	29,925	68	47	57,5	fine	.28	
6	E	30,07	29,96	30,015	69	43	56,0	fine	—	
7	N	30,09	30,07	30,080	70	40	55,0	fine	—	
8	N E	30,07	29,97	30,020	74	46	60,0	fine	—	
9	S E	29,99	29,97	29,980	73	50	61,5	clouds	.41	—
10	S W	30,16	29,99	30,075	68	49	58,5	fine	—	
11	S W	30,27	30,16	30,215	68	43	55,5	fine	—	
12	N	30,27	30,26	30,265	68	45	56,5	fine	—	
☾ 13	S E	30,26	30,20	30,230	73	43	58,0	fine	—	
14	N W	30,20	30,15	30,175	69	39	54,0	fine	.53	
15	N W	30,15	30,00	30,075	70	42	56,0	fine	—	
16	N W	30,00	29,93	29,965	73	47	60,0	fine	—	
17	S W	30,05	29,90	29,975	63	43	53,0	showers	—	.14
18	N W	30,18	30,05	30,115	59	39	49,0	fine	—	
19	N W	30,18	30,15	30,165	61	48	54,5	fine	.48	
○ 20	W	30,15	30,06	30,105	69	44	56,5	fine	—	
21	S W	30,06	30,00	30,030	73	50	61,5	fine	—	
22	Var.	30,00	30,00	30,000	68	51	59,5	showery	—	.35
23	N E	30,00	30,00	30,000	59	44	51,5	fine	—	
24	W	30,08	30,00	30,040	57	34	45,5	fine	.57	
25	N E	30,08	30,07	30,075	61	41	51,0	fine	—	
26	N W	30,10	30,08	30,090	64	42	53,0	clouds	—	—
☽ 27	W	30,08	29,88	29,980	67	60	63,5	cloudy	—	
28	W	29,96	29,78	29,870	65	54	59,5	rainy	—	.24
29	N E	29,98	29,96	29,970	60	55	57,5	cloudy	—	
30	N E	29,98	29,86	29,920	61	56	58,5	cloudy	.46	.05
			Mean	30,053		*Mean*	56,4	*Total*	2,73*in.*	.78*in.*

RESULTS.—Prevailing winds, westerly.—Mean height of barometer, 30,053 inches—thermometer, 56,4°. — Total of evaporation, 2,73 inches. — Rain, .78 inches—in another guage, .74 inches.

Notes.—August 30th. Between four and five o'clock, P. M. a sudden tornado (as it seems by the description given) crossed the village of Plaistow, leaving considerable traces of its violence. A large quantity of wheat in sheaves was carried over a hedge into a neighbouring field: a fence was levelled, and about seventy oak hurdles torn out of the ground, some of which were seen tumbling over in the air, and fell at 200 yards distance.

September 1st. A stratus on the marshes at night.—8th. and 10th. Mornings foggy.—12th misty morning, much dew.—14th. A fine blush on the evening twilight—a stratus on the marshes at night, which reflected with much brilliancy the orange colour of the sky.—15th Hoar frost on the pastures in the morning—evening twilight fine, with a stratus on the marshes.—16th. Foggy morning.—17th. Foggy morning—rain most of the afternoon: a rich crimson tinge on the lower part of the evening clouds.—18th. At sunset the sky was extensively coloured with orange, surmounted by a distinct blush of red: the colours were reflected in the E. horizon—clear moonlight night.—20th, 21st, 22d, and 25th. Foggy mornings.

PRICES OF STOCKS.

Date.	Bank Stock.	3 Pr. Ct. Consols.	3 pr.ct. Red.	4 pr.ct. Cons.	Navy 5 pr.ct.	Long Ann.	Omnium	Impl.3 pr.ct.	Impl. Anns.	Irish 5 pr. ct.	S. Sea Stock.	S. Sea Anns.	India Stock	India Bonds.	Ex. B. 3¼d. 3½d. per day.	St. Lotty. Tickets.	Cons for ac. Oct. 9.
Sep. 21	Hol.	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
22	Hol.	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—	—
23	Shut	59⅛a8⅞	59⅛	74¼	89¾	Shut	6 Pm.	57⅝	—	Shut	—	Shut	—	8 Dis.	1Dis.5Pm	£21.15s.	59¼
24	—	57⅞a8⅜	Shut	Shut	88⅞	—	4¾ Pm.	—	—	—	—	—	168½	9 Dis.	1Dis.5Pm		58⅝
25	—	58⅜a⅛	—	—	88¾	—	4⅝ Pm.	57½	—	—	—	—	—	7 Dis.	Par 5Pm.		58½
26	—	58a7⅝	58¼	—	88½	—	4 Pm.	—	—	—	—	—	—	6 Dis.	Par 5Pm.		58¼
28	—	57¾a6⅞	57⅞	74¼	88	—	3¼ Pm.	—	—	—	—	—	—	5 Dis.	1Dis.5Pm		58
29	—	57½a¾	58¼	—	88⅛	—	3½ Pm.	—	—	—	—	—	—	7 Dis.	2Dis.4Pm		58
30	—	57½a8⅛	—	—	88¼	—	4⅛ Pm.	56⅞	5⅛	—	—	—	167	6 Dis.	1Dis3Pm.		58¼
Oct. 1	—	57⅞a8⅜	59	—	88½	—	4½ Pm.	—	—	—	—	—	165½	6 Dis.	2Dis3Pm.		58½
2	—	58⅛a7¾	—	—	88¼	—	4¼ Pm.	57⅛	—	—	—	—	—	6 Dis.	2Dis4Pm.		58¼
3	—	57½a⅞	—	—	88	—	3⅝ Pm.	—	—	—	—	—	—	6 Dis.	2Dis3Pm.		58
5	—	57¾a8	58¾	—	88⅛	—	4 Pm.	—	—	—	—	—	—	7 Dis.	3Dis3Pm.		58⅛
6	—	58⅛a7⅞	—	—	88	—	4⅛ Pm.	—	—	—	—	—	—	9 Dis.	3Dis2Pm.		58¼
7	—	57⅞a8⅜	—	—	88¼	—	4¼ Pm.	—	—	—	—	—	164½	8 Dis.	3Dis1Pm.		—
8	—	58¼a⅝	—	—	88½	—	4⅞ Pm	—	—	—	—	—	164½	5 Dis.	1Dis3Pm.		Nov. 25
9	—	58¼a⅝	—	—	88¾	—	5 Pm.	—	—	—	—	—	—	3 Dis.	Par 4Pm.		59⅛
10	—	58¼a⅝	59	—	89	—	4¾ Pm.	—	—	85½	62¼	—	164¼	2 Dis.	1Pm.5Pm		59
12	216¾	58¼a½	57¼	79¾	89⅛	14⅞	4¾ Pm.	—	—	—	—	—	—	1 Dis.	3Pm.5Pm		58⅞
13	216¾	58⅜a⅛	57½	72¾	89⅛	14⅞	5⅜ Pm.	—	—	—	—	—	—	2 Dis.	3Pm.5Pm		58¾
14	—	58⅛a½	57¼	72¾	89¼	14⅞	4⅝ Pm.	—	—	—	62⅝	—	—	1 Dis.	3Pm.6Pm		58⅞
15	216¾	58½a¼	57¼	73	89⅜	14$\frac{15}{16}$	4½ Pm.	—	—	—	—	—	163½	1 Dis.	3Pm.6Pm		58⅞
16	216	58⅜a⅛	57¼	73	89½	14⅞	4¼ Pm.	—	—	—	—	56⅞	—	1 Dis.	4Pm.7Pm		58⅝
17	—	58¼a⅛	57⅛	73	89⅜	14⅞	4⅜ Pm.	—	—	—	62	—	—	2 Dis.	3Pm6Pm.		58¾
19	—	58¼a⅛	57⅛	73	89½	14⅞	4¼ Pm.	—	—	—	62	—	—	3 Dis.	1Pm6Pm.		58⅝
20	215	58¼a⅛	57⅛	73⅛	89⅝	14⅞	4⅜ Pm.	—	—	—	—	—	163½	3 Dis.	1Pm5Pm.		56⅝

Highest and lowest prices of 3 per cent. consols, others highest only.—**HORNSBY and Co.** Stock-Brokers, State Lottery-Office, 26, Cornhill.

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